



SLINDON CHURCH, STAFFS (Basil Champneys, Architect).

T. Raffles Davison, del.

### THE ROYAL GOLD MEDAL, 1912.

Presentation to Mr. BASIL CHAMPNEYS, B.A.Cantab., Monday, 24th June 1912.

ADDRESS BY MR. LEONARD STOKES, *President*.

WE meet to-night, as you know, to do honour to our very distinguished *confrère*, Basil Champneys, by handing to him the Royal Gold Medal which, on our recommendation, has been conferred upon him by our Royal Patron and King—George V.

The Royal Gold Medal, it is not necessary to remind you, is the highest honour—architecturally speaking—that can be bestowed upon a member of our profession, and we have only to recall the names of former recipients to find that they belong to men who, if alive, are honoured, respected, and admired by all of us; or, if dead, are acknowledged to have been the great men of the age they lived and worked in, and it is only necessary to mention such names as Cockerell, Barry, Donaldson, Smirke, Tite, Owen Jones, Scott, Fergusson, Street, Sharpe, Penrose, Butterfield, and Bodley, as amongst those so honoured by their Sovereign, to prove the statement—if proof is necessary.

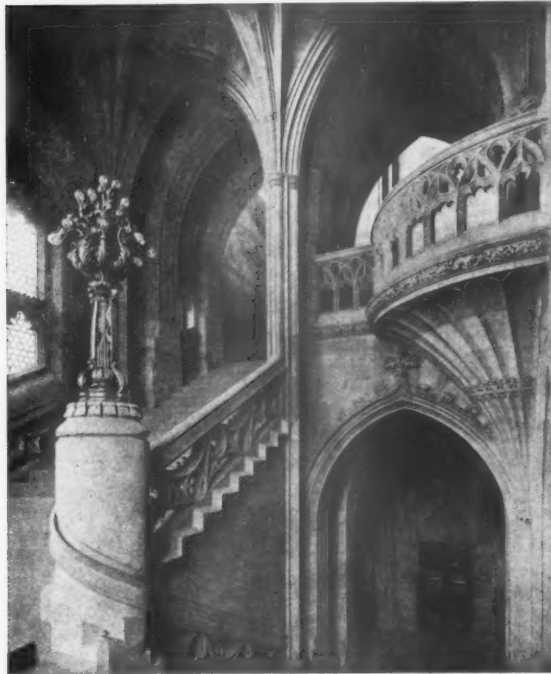
On these occasions it is usual for your President to remind the meeting—our memories being so short—of the main features connected with the Medal and its history, and to say a few words about the career of its recipient: we had better, therefore, follow that course to-night.

In the year 1848 Queen Victoria, who had about ten years previously graciously consented to become Patron of our Institute, resolved to grant and confer annually, at the recommendation of the Institute, a Royal Gold Medal for the promotion of architecture. This Medal

was awarded in that year to C. R. Cockerell, and the award has been made without interruption in each succeeding year—except in the year in which Queen Victoria died—to some distinguished man; not always an architect, as we readily admit that there are others who by their works can and do promote architecture—for example, literary men, who by their books and pens greatly advance the cause we have all so much at heart, and they have on several occasions received this Medal. Again, the recipient need not be an Englishman; Italians, Austrians, Frenchmen, Germans, Dutchmen, and Americans have all received the Medal. So far, however, it has not gone to an inhabitant of one of our great colonies, not because excellent work is not being done there, but perhaps because they are mostly of such vast extent, and so far off, that we on this side have not been able to get sufficient information

to enable us to submit the name of a Colonial to our Sovereign. I hope, however, now that travel is getting every day easier, and inter-communication more complete, that it may not be long before the Medal goes to one of the great Dominions beyond the seas.

And now we turn to the gentleman upon whom it has pleased his Gracious Majesty to bestow the Medal this year. Though not a member of this Institute, and consequently not quite so often seen in this room as we could wish, yet Basil Champneys, at any rate in his work, is well known to all of us; and those whose memories can carry them back, say, a quarter of a century or more, will with one accord proclaim that his distinguished career has been followed throughout with interest and admiration, and that the honour now conferred upon him, backed up as it is by the unanimous vote of this Institute, and confirmed by the King, is but a well-merited distinction added to a brilliant though unostentatious career.



[Photo. Bedford Lemire & Co.]

JOHN RYLANDS LIBRARY, MANCHESTER  
(Basil Champneys, Architect).

Basil Champneys is the son of William Weldon Champneys, Dean of Lichfield, and was born in 1842. He was educated at Charterhouse, where he was a Foundation Scholar and Gold Medallist—and Trinity College, Cambridge, where he took an honours degree in Classics. He studied architecture under John Prichard, of Llandaff, and began practice in 1867, and has kindly read papers before this Institute on more than one occasion. Some of his works are illustrated on the walls to-night, and it is naturally to his executed works that we turn when thinking of him as an architect, and to his published works when thinking of him as an author. Fortunately for us he has done a good deal of work both at Oxford and Cambridge which is easily accessible.

At Oxford we find: The Indian Institute; the Robinson Tower and new buildings at New

College; Mansfield College (it is not often that a complete college is erected from the designs of one man, and this is consequently perhaps one of Mr. Champneys' best-known works, and it always receives the admiration it so justly deserves); new Quadrangle and Warden's House at Merton College; and new buildings for Oriel College—one of his most recent works.

At Cambridge: The Divinity and Literary Schools and all the buildings of Newnham College.

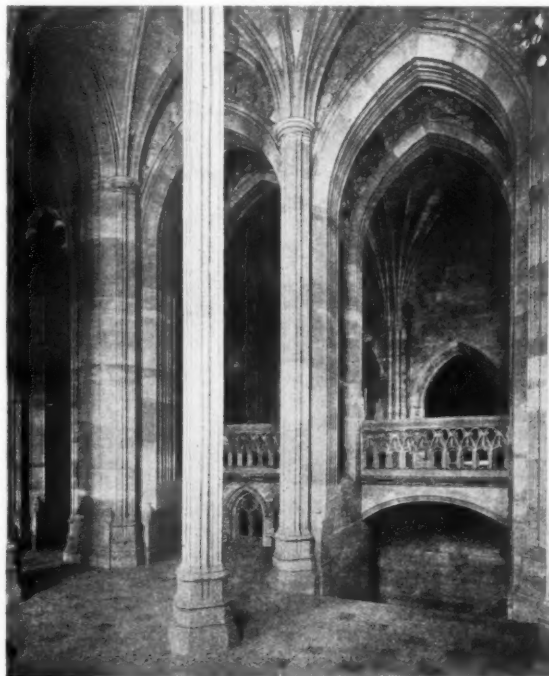
Other public buildings of a collegiate character may be seen at Bedford, where we find the Harpur Girls' Schools and Grammar School buildings in the square; and at Harrow, where the Butler Museum and new Class-rooms may be seen. Also at Winchester we find the Quingentenary Museum; at King's Lynn, the Grammar School; and in Regent's Park, the Bedford College buildings (now in course of erection).

Again, at Manchester may be seen one of Mr. Champneys' perhaps largest works, viz. the John Rylands Library, and also the reredos, Victoria Porch, library, and vestries at the Cathedral.

Amongst churches erected from his designs are: St. Luke's, Kentish Town; St. Peter le Bailey, Oxford; St. Mary Star of the Sea, Hastings; St. Luke's, West Hampstead; St. Andrew and St. Michael, East Greenwich, &c. And houses: Bannacle Edge, Witley; Crowborough Wood, Matfield, Kent; and St. Bride's Vicarage, Fleet Street, &c., &c.

Of course, this list might be very much amplified, but enough examples have been mentioned to show the varied character of his work and to prove the uniform excellence of all that comes from the hand of Basil Champneys.

As hinted just now, Mr. Champneys, besides being a distinguished architect, is also well known as a writer, possessing genuine literary power—a gift, unfortunately for us, not by any means common amongst architects. Books are produced by architects no doubt, but there are very few of us who can really write, and when we find one who can—as Basil Champneys can—we should like him to feel that we are aware of the fact and much appreciate his powers. Anyone who has read his *A Quiet Corner of England*, which dealt with that delightful district round Rye, Winchelsea and Romney Marsh, written some thirty or forty years ago in a pleasant leisurely way, with an appreciation of English eighteenth-century vernacular rare in those days, will agree that it is an admirable little work. He has also written on William of Wykeham; but no doubt his best-known work, and probably, too, the best thing he has ever done, is his *Life of Coventry Patmore*, which appeared in two stout



[Photo. Bedford Lemire & Co.]

JOHN RYLANDS LIBRARY, MANCHESTER  
(Basil Champneys, Architect).

volumes in 1900, and is in its way a masterpiece in biography, written with fastidious care and most sympathetic appreciation of his subject. This book alone is enough to make a reputation, and with these great gifts, and being so widely read, and knowing his way about so really well—if the expression can be forgiven—it makes one almost regret—if one is allowed to get so near a regret on an occasion like this—that he has not applied himself more to the critical treatment of architecture in his writings.

Having dealt with the Medal, and also briefly with its recipient in his dual capacity of architect and author, it only remains for us now to hand the Medal to Mr. Champneys, with the earnest hope that he may live for many years to wear it, and that while he wears it he will remember that his Sovereign, in bestowing this well-merited token of his Royal approval on him, did so on the unanimous recommendation of the members of this Institute, who one and all have the greatest admiration for the work and character of Basil Champneys.



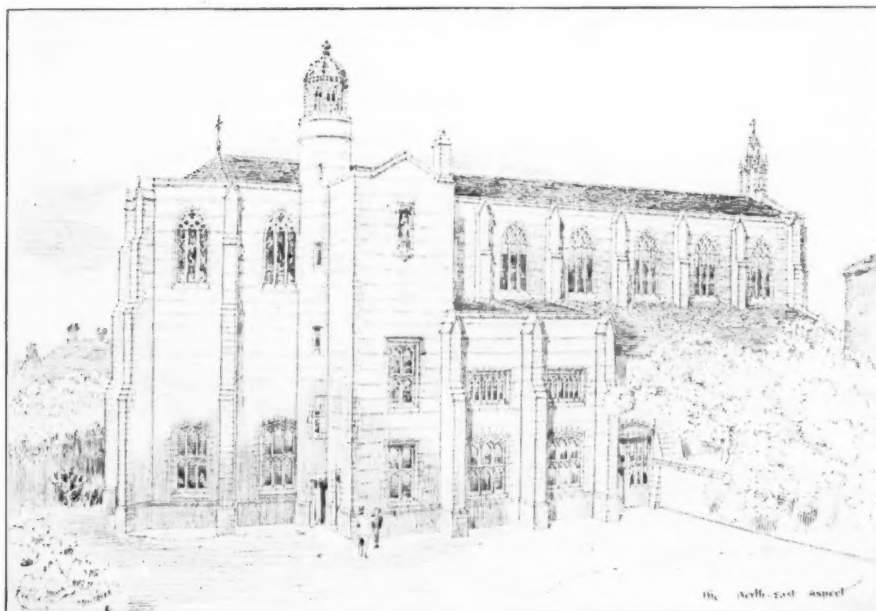
JOHN RYLANDS LIBRARY, MANCHESTER  
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#### MR. CHAMPNEYS' RESPONSE.

I MUST thank the President for the very kind and appreciative words he has spoken of my career and work, and express my sincere gratification at the great and distinguished honour which the Institute has conferred on me. That this recognition should have been paid to me, an outsider, carries with it a satisfaction not altogether dissimilar to that which I have felt in having been employed far more frequently at Oxford than at Cambridge, my own Alma Mater; nor can I fail to recognise the generosity implied in the award. This tribute on the part of the Institute is in fact but a more conspicuous mark of the courtesy and consideration I have always received from that body, and to which I have responded to the best

of my ability. The President and Council have invited me to assist in their endeavours to place architectural education on a sounder footing; to read papers and take part in discussions on questions of art; and some years ago paid me the compliment of asking me to read a paper on a building which I had recently erected. I may say too that however gratifying may be recognition by the general public, which I do not wish to depreciate—it is indeed necessary if it be only to offer opportunities and to “bring grist to the mill”—no artist can fail to attach an altogether predominant value to the judgment of those who are actually versed in the practice of his own art.

An occasion like the present seems to justify a brief retrospect of the phases and tendencies which have been manifest during a period of not much less than half a century which I have spent in the study and practice of architecture, and a still briefer anticipation of the problems which must present themselves in the future. I may claim to figure as an old soldier in the



ST. MARY STAR OF THE SEA, HASTINGS (Basil Champneys, Architect).

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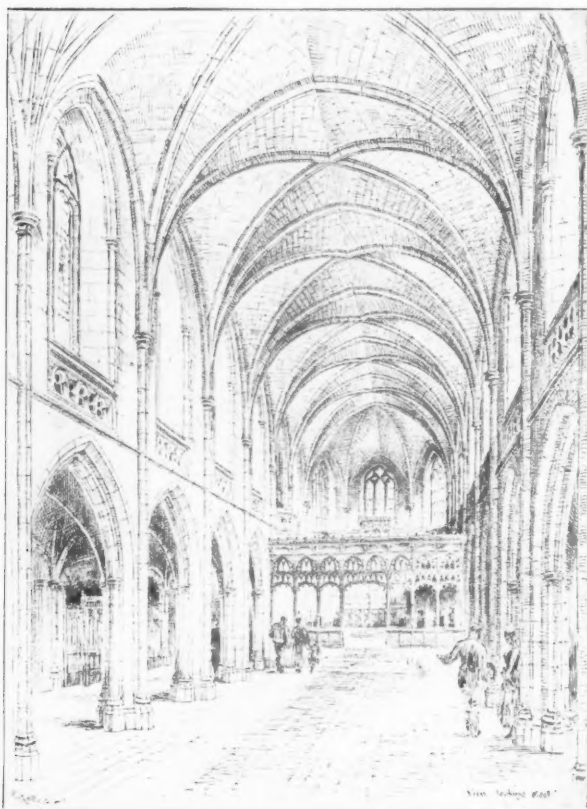
army of artistic endeavour, “jam rude donatus,” presented with the emblem of warfare accomplished;—with indeed this reservation, that I regard the Medal not as a symbol of retirement, but as an encouragement of future effort;—at any rate so far “emeritus” as to have the right of passing in review the battles which have been fought in my day, disclaiming at the same time any such preponderant part in them as was exercised by “Bill Adams” at the battle of Waterloo.

When my architectural studies commenced, Gothic was in its heyday of popularity. I was nurtured in the strictest school of the Pharisees, whose dogma was: “No salvation out of the Thirteenth Century.” It is true that even within the limits of this rigid and exclusive school there were divergent tendencies. Ruskin was using the influence of his unrivalled eloquence towards the adoption of Italian examples, while others advocated French characteristics. There seemed a danger that the lessons of our national Gothic might be neglected.

It seemed too as though an exclusive preference were often associated with an imperfect comprehension. The Genius of Gothic architecture must often have wondered at the fruit engrafted on it: "*Miratus non sua poma.*" It is indeed worth remark that the most complete and scholarly studies of mediæval architecture have been produced since the vogue of the style has passed. The measure of exclusiveness was the ruthless fervour which consumed all which failed to conform to a Procrustean standard: the measure of ignorance was the misunderstanding of many important principles and precedents: the result of the two combined was the ruin of many of the most valuable monuments of the very style which was the object of

adoration. An antidote to, or at least a palliative of some of these imperfections was the work of Butterfield, which showed a true insight into the essential spirit of Gothic architecture: I can recall the overpowering impression of, as it were, a new revelation, which All Saints', Margaret Street, made on me in my school days: such insight was combined with strong and original creative power; while Bodley, with somewhat similar endowments, was beginning to demonstrate the potentialities of purely English style.

Meanwhile a rather younger school was resuscitating the latest phases of Gothic, showing the capabilities of half-timbered work in domestic, and of the Fifteenth Century, our one specially English style, in ecclesiastical building. The original orthodoxy had been shaken, discredited partly by the abuse of precedents, partly by its inadaptability to modern uses, partly perhaps by a sense in the public of "*toujours perdrix*"; and the way was open for new tendencies to creep in; the mixed styles of the Low Countries, the English



ST. MARY STAR OF THE SEA, HASTINGS.

work of the sixteenth, seventeenth, and eighteenth centuries, the French Renaissance—all found their advocates; while these in turn appear, so far at least as secular building is concerned, to be yielding to a more correct and scholarly study of classical examples; so that in my own time fashion seems to have come full circle.

It is useless to lament efforts in the past, apparently fruitless, but which may nevertheless have led to an increased insight into the principles which underlie all phases of art; nor is there need to regret the tendencies of the present. These are not indeed surprising, seeing that, somehow or other, the classical spirit seems less remote from our ideas and civilisation than that of the Middle Ages; and if exclusiveness of appreciation is to be deprecated,



[Photo. Soame, Oxford.]



ORIEL COLLEGE, OXFORD (Basil Champneys, Architect).

[Photo. Soame, Oxford.]

coherence and concentration of purpose is a condition favourable if not essential to the welfare of art.

There are, however, certain problems already presented to architecture which must severely tax ingenuity and invention in the immediate future. Our art has been defined as that which "makes construction beautiful"; but commercial considerations, entailing economy and speed, are leading to the extensive use of a method by which metal construction is clothed with an external facing practically independent of it. In the absence of any organic relation between structure and external appearance it is hard to see how the principle of this definition can be complied with. Similar influences dictate that the ground floor of commercial, a majority of town buildings, must show an unbroken expanse of glass; but a superstructure apparently carried on an unsubstantial material can scarcely fulfil the primary conditions of architectural integrity.

I have mentioned these problems not with any view of suggesting their solution—indeed I may congratulate myself that I have been quit of them so far, and may leave them to others—but recognising that they have to be reckoned with by a younger generation unless a large proportion of necessary buildings are to be permanently banished from the domain of legitimate art. Let us hope that the talent, which undoubtedly exists, may prove equal to obviating the necessity of such a fatal exclusion.

Once more I would express my thanks to the President and the Institute who have conferred on me this most welcome honour.



HARROW SCHOOLS: NEW CLASS-ROOMS AND MUSEUM  
(Basil Champneys, Architect).

## ART STUDY AT CAMBRIDGE.

By EDWARD S. PRIOR, M.A.Cantab., F.S.A. [F.], Slade Professor of Fine Art, Cambridge.

Inaugural Lecture delivered in the Senate House, 22nd May 1912.

IN art-study there is a special faculty to be trained for the benefit of the community in a definite direction. The training must be thorough and complete, and yet at the same time the general knowledge necessary to every citizen must not be jeopardised. The University is bound to have a high ideal on both sides: it must provide the consummate specialised education for the particular student, and as imperatively for him the adequate acquaintance with the special businesses of other people, the adequate general knowledge which will enable him to take his place in life and use his speciality to the advantage of all. There are both duties—the talent must not be hid in a napkin but must be used to bring back the best return: and there is the duty to his neighbours that his talent be used to their advantage. We have to move in full consciousness of the delicacy and difficulty of this education problem. My address will be an attempt to gauge how, in my opinion, the capacity of the University to organise art-study can be used in three directions.

First as to general knowledge, which I have called, I trust not arrogantly, man's duty to his neighbour: though not endowed to create art, it is everybody's faculty to use it, and to use it aright by knowing how and why the artist works. It will be allowed that the undergraduate has this faculty for the University to train.

Secondly, when he has the power of art creation—such as with a thousand and a half of students coming up yearly to the University a percentage will have—the undergraduate brings this for University training, to be not nipped in the bud, nor starved off by malnutrition.

But thirdly, the University has a capacity beyond both the general and special training of students. The advancement of knowledge, as knowledge, is a recognised province of University effort. In the fine arts, as in theology, medicine, or science, a continuation school, which will be a school of experimental and creative research, will, I do not doubt, eventually come into existence.

I am aware that in speaking of art and the arts as I have in the abstract, I may be leaving the vague impression that I am proposing an Art-school for the University, a school such as those in which the professional painter and sculptor have been trained, and now also students in decoration and many kinds of handicraft. But let me say at once that the specialised school of professional art is not in my opinion one suited for University adoption. The Art-school, as the professional association of artists, is devoted to the

special fashion. Each generation has its taste of art—one might say its discovery of what art is, with a jargon of artistic interpretation that is inclined to be somewhat exclusive of everything but the event of the moment. In the painting of professional art circles events have come thick and fast—*plein air*, impressionism, post impressionism, have been the discoveries of a decade or two—and something in the future is immediately promised us. But what were the finest of the fine-arts a little while ago are now variously estimated. The framed painting and the pedestalled sculpture have been paragons in their day, but they are no longer the only objects of the artist's regard. In the pleasure of form and the perquisite of colour, however and wherever achieved, art claims its criticism of life. Its province indeed is recognised less in the criticism of life than in its environment, and Cambridge might be the Alma Mater of this wide art.

We need not confuse ourselves by the question as to how much intellectual and moral associations can be welded into the senses of form and colour. The definition to hand is that the artist appeals to the emotion by the eye, not to the emotion by the intellect, or by the ear. But as literature and music exhibit themselves on two sides, first as recipient art, second as executive art, so do the arts of form and colour. There is he for whom art is made, and he by whom it is made. There are thus two faculties that the University has the capacity of training—that of the public, and that of the artist. It must consider that its students will be purchasers as well as purveyors—clients as well as architects. Art study has to teach a man to know art when he sees it, and also to teach a man to make art when he can. At Cambridge we have taken on us the office of both teachings.

There has, no doubt, never been a time when the past achievements of artists have not been the subject of intellectual curiosity. The record is so overwhelmingly vast—the stretches of style are so magnificent—the accomplishment and quality of ancient workmanship have been seen to be so extraordinary, that to our later ages Art seems just all this immense past; to most people it hardly seems a present-day matter at all. The University, by its appointments to the Professorships of Archaeology and Fine Arts, has proceeded to systematise knowledge of classical art. In 1880 the new ordinances introduced classical architecture, painting, and sculpture as subjects for the second part of the Classical Tripos. My predecessors Sir Sidney Colvin and Sir Charles Waldstein, together

with the Disney Professor, initiated and have vigorously maintained classical archaeology on a comprehensive basis, which includes a full study of Greek and Roman art. In 1897 the wider aspect of general art-history came to be recognised, and papers on Archaeology and Art now form part of the History Examinations. Studies in ancient art are provided, and I may quote a sentence of Sir Charles Waldstein's: "It is absurd to expect a student of, say, the Renaissance in Italy to have any knowledge of that period in history, while remaining quite ignorant of art, which forms so essential a part of the Renaissance civilisation; and the same remark applies to nearly every period of history."

That Ethnology generally, and its branches such as Oriental Studies or Egyptology, can hardly proceed with a blind eye directed to the arts and architectures of ancient peoples is conceded. The instincts which in primeval man one may summarise as the faculty of mimicking, and secondly the faculty of orderliness, have developed in the decoration of weapon, utensil, habitation, and temple, and in this development present themselves as a record of civilisation. Surely on occasion the convictions of artists have been accountable for the destiny of nations as much as creeds or conquests. And this wide view of art study must also claim a place for it in psychology. The science of aesthetics and their part in preserving the mental balance comes into the sphere of the Moral Science Tripos and is receiving attention.

Though I content myself with this meagre review of the existing art-study it is sufficient to show how wide is its range and how it covers the ground of a general education. It means the history of architecture, the history of sculpture, the history of painting, the history of decoration, the history of furniture, of pottery, of metal-work, of weaving, of all the thousand activities of human craftsmanship. Every occupation is ministered to by art and has therein a history of fact, a record of past achievement. But secondly, the bare facts are not the only history. By the side of them is a history of art-criticism, which makes a whole department of art study. Was there in any case a good or bad art? When was it good or bad?—and why? The array of art-facts cannot indeed be surveyed without the action of critical appreciation, without the stimulus of the aesthetic standpoint, and the training of taste thereby. I would wish to point out that taste as an asset of art-education is an essential part of general knowledge. Archaeology and art must be coupled together for this reason. The subject is not complete, or rather is not properly comprised as the knowledge of facts. Study of ancient architectures and decoration needs vitalising by an imaginative understanding of their artistic value—an appreciation of how the quality of art came and went, an appreciation that must be made from

the standpoint of our own art conditions. Art-knowledge in this sense is a wide social stimulus for our life to-day. It is for the benefit of society that the great ideas written in the arts of the past should not lapse because we have lost the clue to their reading. The remains of ancient civilisation, its vestiges of art and architecture, are eloquent of human aspirations. Its voice has a clearness often denied to our knowledge of ancient religion and literature. This is my first point, that the right use of archaeological knowledge in the education of the general student is to give him a right understanding of artistic value.

My second point is to engage your sympathies for what the University has undertaken in its School of Architectural Studies. In the teaching of a school, archaeology and architecture may be linked together, but with the saving meaning that the one is not bare history, and the other not bare building; so taken they cover the whole field of art. Certainly the training given by the first principles of architecture may be the training of the artist in all his functions. As I have said, among the four thousand students who are on the books, the University is bound to get certain natures in whom there develops a passion for making, ordering, and shaping—a passion as natural to man as that of reproduction. Why in these cases should the potential artist be wasted because he has come up for a University education? And more, the University will now necessarily attract to its curriculum the best kind of artist student, one that is prepared to face the world as a citizen with a practical public career. He is entitled to claim from the University the full education of his time, the full draught of knowledge that a University can give, its spacious outlook, and its temper of communal associations. But this being so, the training offered has to be to the purpose, not merely a book knowledge—the A B C of facts—but in the craft of the artist's trade.

"Preliminary Architectural Studies" are to be taken as a course to prepare the student for special professional training when he leaves the University. These studies come partly as an adjunct to the general education, but more systematically in succession to the general curriculum of certain subjects. For example, an undergraduate with the intention of taking up an art training in succession to his general education would study for Part I. of the Classical or Historical Tripos, or for that of Mechanical Science, and then proceed specially in the Architectural School. The Board of Architectural Studies is now constituted for the special purpose of arranging architectural teaching. And at this point it would be useful to glance at what "Preliminary Architectural Studies," in the first place, pre-suppose as to general education in their students; and secondly what they propose in themselves to teach.

The presupposed general education would no doubt be that tested at least by the General Examination for the Degree. But the student before establishing his claim as specialist for architecture should show that he has interest in the practical forms of art, and has the instinct of handicraft. The power of the artist is a distinct physical idiosyncrasy, a predisposition necessary for training which it is cruelty to force on the unfit. He should show, secondly, that he has the capacity for understanding the elements of a practising art. Architectural training is no good as a refuge for the mentally incompetent. For example, the architectural student needs sufficient scholarship to understand and write a letter. He must have sufficient mathematics to do a sum and understand a formula; sufficient science to take in the meaning of analysis and the action of common forces; and sufficient knowledge of physical facts to comprehend the structures of common materials. But moreover, and chiefly, the art student must exhibit his craving for creation, he must have the desire to plan, make, and shape, and show the desire by eagerness to observe plans and constructions, to notice the details of architecture, painting, and sculpture, and take pleasure in the examples of the arts.

This is the groundwork of interest and capacity on which "Preliminary Architectural Study" builds. The courses are at first prepared for the widest ends; the specialisation of the professional comes afterwards. The end to be served is that the community get real artists rather than professional specialists for all the purposes of public utility; artists educated and competent for the laying-out of cities and the ordering of countryside, their boundaries, their roads, the bridges, the railways, the wharves, the parks, the public gardens; as well as all the public buildings, the markets, the churches, the halls, the theatres; and not only for the construction and shaping of such laying-out and building, but the decoration of it all—the ornaments and the colours that make it seemly; the pictures, the sculptures, for public and for private use, the fabrics, the utensils, the dresses: the books, all these have shapes and colours—all are developments of mimicry and orderliness, all are to be the works of artists if the community is to get what it ought from art. As in the *École des Beaux-Arts* the architectural student should at once come into association with all the arts. This is his first distinction, that he finds himself a working artist. While, by archaeology and the literary criticism of art, the arts are learned as a lesson by rote or as a romance of adventure, it is for actual service that the artist enlists, that his hand is trained and his eye exercised.

When this is understood by the student, historic archaeology becomes a new thing. The achievements of the past are observed not as a story but

as an exercise. It is not what was art in ancient times, but the way of it now. Forms and handlings come before him in their evolution, and he tests their achievement by his own experience. From this fresh point of view architecture exhibits itself as not so much form, as creation in marble, in stone, and wood—not a scene-shifting of fancy, but construction for a purpose. Similarly the art of painting reveals itself, not as a fanciful story-telling, but as the putting on of paint on surfaces for a purpose: sculpture is seen as stone-cutting, modelling, and founding, not as mimicry, but in the forms conditioned by the purpose of the expressive idea: and as in the arts of furniture and decoration, all are conditioned by the facts of their making, and chiefly and strictly by a manual dexterity, a dexterity to be learnt and habitually practised.

But all this has to be brought within the capabilities of University teaching! I admit the difficulty. The programme of an archaeological and architectural school must be rigidly sifted, and narrowly condensed, if its bulk is not to overweight the one or two years of a course in architecture. I know that on this ground very serious objection has been taken to the effort of the University to compass an architectural education in its undergraduate course. But I believe our programme can be regulated if we only take the "Preliminary Architectural Training" to mean the commencement of an education on broad simple lines in view of a practical art. Nothing can be done by shirking the working theory of art in order to magnify a literary or mechanical view of it. Neither classical scholarship nor mathematical acumen means of itself anything in the science of building. But the desire to make and to learn what *making* is—that is the gist of it.

The systematising of the preliminary course might, I think, proceed on lines much as follows. First, as to the historical styles: the teaching of these should be directed to the great creative periods. The actions of building, however complex in their results, have been in themselves few: in a broad sense the wall and the roof comprise them. The historical styles can be used to enrich the imagination of the student and ground his technical appreciation of art on study of the great creative experiments in style, the wall of the Egyptians, the column of the Greeks, the arch of the Romans, the dome of the Byzantines, the vault of the Romanesque, the spire of the Gothic, the ceiling of the Renaissance. So historical construction can be studied in the main constructive necessities of building, the windows, doorways, floors, staircases, roofs.

The value to education becomes great if simultaneously with the historical progress of building arts the student gets some practical exemplification of modern methods. As he reads how the ancients built their walls, he should by immediate reference see how moderns do, and why. In Cambridge

actual examples side by side of historic and modern building exist as completely as anywhere in England. Coincidentally with this should come a reasonable knowledge of the working materials which construction uses—also by direct object lesson. So grounded he will realise how the artist in all his works gains the power over his materials by the discipline of the hand and the eye—how for each material there is a special handicraft, and for each construction a special selection of material and a special method of expression. Here acquaintance with the methods of the chief arts should be offered the student. He should have demonstration how the sculptor models, how the glass painter manages his craft, how the painter or draughtsman sets about his business, and how master craftsmen and how the architect proceed. In this way the meaning of the great arts of the past comes home to him. The historical lesson becomes a motive to him, the great lesson that it is not by mimicry but by personal expression that the value of creation is consummated—that ancient beauty cannot be made by him, but that he must make his own for himself. I wish it to be insisted that the only just education of the artist at the start and all through is making him competent to meet present-day conditions with the present-day materials of art. He must be equipped from the beginning to take those conditions seriously, and to experiment in them. Like other artists he is to learn the drawing—the practical draughtsmanship that is necessary for the architectural career.\* And hand and eye must be trained early to their business while hand and eye are supple and plastic to training. The years from nineteen to twenty-one are all-important for educating and adapting the physical tissues. The ease of the fingers and delicacy of muscular control which are necessary for draughtsmanship are seldom mastered unless acquired before twenty-five. Therefore the student of art must start with his handicraft: he must draw and understand what a line means: he must model and understand how form is constituted: he must colour and know what tone and shade express. The discipline has to begin at once, as the essential start. The training of the hand to mimic, and the training of the eye to order—these are the first and last lessons of the artist's career.

To sum up: Our school of architectural studies proposes the broadest elementary teaching. To this end it must sincerely specialise in the direction of a working theory. It should teach artistic skill from the very outset by setting the student to draw and model and see others drawing and modelling. It should keep to the chief materials of constructive art, such as are of practical use to-day and such as the student can see in use in Cambridge.

\* Mr. Reginald Blomfield, A.R.A., in his second lecture to the Royal Academy Students, 1911, gave a reasoned and final judgment on the question of draughtsmanship and its bearing on architecture.

It should teach historical art—not at large, but with strict reference to the creative periods, and with strict reference to the structural invention out of which the artistic creations grew.

I ventured to foresee a third function of the University, one that to my mind follows necessarily on what the University in establishing art study has undertaken. The granting of a certificate for a one or two years' course in architectural studies is confessedly but a step, and a short step, in the education of the artist. The nation does not look on us as merely drill-sergeants for the recruits of knowledge; it expects us to carry on the campaign and to enrich social life with the results of investigation and experiment. By setting up a preliminary school of architecture, we are looking forward to our alumni taking up their own education in our midst, and carrying it forward by the path of research.

The need of an established school of experiment in the arts is, I venture to say, a pressing one. But I would not give the impression that the need extends in the direction of academies. Academical definition and regulation of art may be of service at certain phases; but not to us now, as it seems to me, for the reason that during the last century it has been the failure of adventure in practical experiment—the conviction that what has been shall be—which has resulted in stagnation. The ritual observance of traditional excellence digs a grave for academical art. I admit that in certain directions we have had our sectaries who have quarrelled with the orthodox. Yet the deity of past perfection has never in the last four centuries lost his votaries. If there have been schisms and secessions, each heresy has left the hierarchy of ancient style established and endowed.

I may seem in this to have spoken rather of architecture and decorative taste. It is certainly here that research and experiment carried on systematically by trained artists might work to new ends. There is needed that systematic examination of first principles,\* a review of the grounds of belief in the light of new conditions, which takes place constantly in science and religion. Let us take the problem of style, and the practically universal habit of all decoration nowadays to be designed according to the canon of some ancient architecture—whether Classic, Gothic, Greek, or Japanese. We drift this way and that, but no great current sweeps us into new boundaries. Yet great movements of the arts have in the past followed on the adoption of borrowed standards, and the stimulus of ancient arts! The whole phenomenon is worth investigation. How strange has been the rhythmic flow and ebb of the great stylistic movements! The centuries of dead effort that separate them, when awkwardness and inefficiency seem constant, as if art were perishing

\* See W. R. Lethaby, *Architecture*, pp. 8, 9.

from the earth: then the curious sudden uplift of a new creative style, when capacity in art expression passes from barbarous inefficiency to complete mastery almost in a generation. And then the curiously recurring symptoms that supervene when the wonderful technical developments of the moment of creation seem to smother the spiritual force that uplifted it and are themselves captured and exploited to commercial ends of one kind and another. How there come the academising and standardising of art, competitions of correctness and extravagance so that fads and stereotype make up often simultaneously the body of art. And then how there follow pathetic attempts to revive old models—revivals whose weak enthusiasms and limited expression appeal only to sections, while there grows up all around a general indifference to art, or a distaste for it, and we are back again in the stagnating centuries waiting for that change of conditions which may bring a new Buddha. This is a rough and ready way of blocking out the life-history of the great styles. Still something like it one sees not only in the big but in the little movements of art, and its stages might be paralleled indeed in the career of many a single artist's life. Are there not here a set of phenomena waiting for investigation and research for a practical end?

A change in the conditions of life which will introduce a new era: is not this the position of art in the world now, and may not what we are waiting for be immediately upon us? The social theories of life are certainly in flux—governments and interests have dragged their ancient anchors—every industry and every profession has new conditions. Can art, can architecture, painting, and sculpture be what they have been? The day of the cultured patron, to whom architecture gave a palace, and painting and sculpture a regal furniture, is surely over. The easel-picture and the classic sculpture have lost the competent purchaser, while picture shows and art auctions are now the advertisement not of art, but incompetency. But all the same, connoisseurship in the arts has widened; illustration of life is the popular art. The private possession is growing stale, running into strange fads and queer expressions. But an external art—public to all—architecture, painting, and sculpture, treated as an art of environment and of decorative enjoyment—is shaping itself as the art of the immediate future. At least I think so. And is there not room for an investigation and research as to what should be the medium and material of all this public external art? The school of the art must experiment to the condition of smoky and dusty air under dripping skies, and in competition with the selfishness of an overcrowded existence.

In architecture a new medium and a new material have appeared—the application of cement fortified by iron to structure is, in my opinion, going to be a revolution. At all events it is now replacing the building of stone and wood and brick that the last

four hundred years had standardised. An entirely new range of expression may be opened up. At present this practice of cement concrete runs in the rut of the old stone effects that the conditions of Gothic and Renaissance building created. As in the outset of any new material of art, at first its practice goes timidly in leading-strings. At first it mimics ancient performance and borrows seemliness. But when it learns to make its own seemliness, to create its own order, then in the growth of experiment and in the adventure of use an architecture may arise that shall again be the mother of the arts. A school of University architecture taking the lead in this evolution would be of service to art.

Am I making art-study too big a thing for the capacity of the University to undertake? There are practical directions in which a continuation school of architecture with trained workers might help education in certain special directions where help is needed. Cambridge is already a home of archaeological learning, and from Cambridge the pioneers of research in all the problems of ancient culture are distributed to the world. An archaeological school is equipped with museum and lecture hall—it only waits students to grow into the foremost—perhaps the one definite—school of archaeology in England. It waits too, perhaps, for the organisation of a present-day school in architecture, in craft, and in style to equip it thoroughly for the discovery of the past. We want continuation studies in art and architecture, such as will equip students with the habits of observation and comparison on which archaeological discovery rests.

There is another special class, for whose needs a school of archaeology and architecture ought long ago to have been instituted. The Cambridge curriculum of theology sends out to nearly half the parishes of England incumbents and curates. Many come immediately into touch with some of the finest architecture and some of the most valuable records of art that our island holds. Our ancient cathedrals and parish churches very often come under the care of Cambridge graduates, who obtain what is practically the power of ownership to do what they will with the ancient religious art. The records of the English nation are in their trusteeship to preserve or destroy. A knowledge of what is in their hands would seem a part of their education. The tragedy has been that the knowledge has scarcely been given, only by chance, by individual effort, or most often not at all. It is a tragedy that with the best intentions, and often with pathetic exertions to understand, the clerical guardians of priceless treasures have been so ignorant, despite a University education, so unstudied in the ideas of religious art, that they have wiped out in the last century a very large part—I believe I should say the greater part—of the religious antiquities that a hundred years

ago our churches everywhere possessed. While there are still art treasures to keep, would it not be to the advantage of the clerical vocation if clerical students took a course of Historical English Architecture? They should learn too of the onslaughts and effacements to which church architecture is exposed in the hubbub of present-day conditions. A School of Church Preservation might fitly have its home at Cambridge.

But this is a matter on which I would go farther, on the ground that art to-day must come into public life, and that it has its opportunity in a special sense in churches. In most ages the religious art has been the popular art, and the artist has found his best client in the Churchman. But this alliance has slipped its bond. I could count on my fingers the occasions when acknowledged great artists of the English school have in the last hundred years been allowed to show their art in our cathedrals and churches. For the most

part the edifices of public worship take nothing from any genuine artist—from anyone who is the personal worker, the man of ideal handicraft, trained by experience, and acknowledged by repute. They deliberately accept the tradesman, the commercial salesman of decorations, and the conscious purveyor of money's worth. Yet in its singleness of purpose, its self-denial, its truth to its principles, the genius of the artist pushes close to that of the religious. How then has it become the fashion of religious furnishing to accept the double-minded, the insincere, the make-believe religious output of the commercial church-fitter? Surely there has been a want of education that the University might have given. Would it not be an advantage for every candidate for orders to be given the opportunity of associating with and understanding the artist? Cambridge, in instituting a continuation school of archaeology and architecture, by its education and influence could do much towards a genuine religious art directed to public ends.

## ARCHITECTS FROM GEORGE IV. TO GEORGE V.

By MAURICE B. ADAMS [F.].

Read before the Glasgow Institute of Architects, 14th February 1912.

**B**IOGRAPHY aims at satisfying the commemorative instinct by the exercise of its power to transmit personality. The quality which invests a work of art with its primary interest is individuality. The Painter, Sculptor, and Architect as creative artists, like the man of letters, possess a superiority over statesmen and soldiers as biographical subjects because the former display a certain gift of self-expression, and in a literary sense become more articulate than the man of action and talkers. Biography is on all fours practically with other literary products of creative imagination, only with this difference, that the biographer must confine his enterprise within the four corners of the actual.

A century of facts, however, even when concentrated into the abstract, might readily enough transform any digest of actualities into an indigestible mosaic or concrete. So some things must be taken for granted, and I can scarcely be expected to name every milestone on the road from London to Glasgow. To insure a comparative and sufficient envisagement of the epoch from George IV. to George V. from an architectural aspect, I found it necessary to compile a schedule of facts, names, and dates arranged in something like sequence, furnishing a sort of gallery catalogue of British architects of the nineteenth century down to the present time. In printing this list it has been thought better to omit the names of living

architects. Although reduced in this way, the schedule as it stands is more complete than any hitherto published, and, by attaching it to my Paper many repetitions and references may be avoided, thus sparing irritating items which otherwise must intrude themselves in the progress of this essay. My aim does not extend to any sort of "Biographical Treasury." Thus we must tread warily, being upon delicate ground, and I leave living men's work to tell its own tale. The euphemism of Goldwin Smith may be called to mind:

So, lalling flattery from their several Tubs,  
Stubbs butters Freeman, Freeman butters Stubbs.  
Nor, scarcely sheltered by a paper Screen,  
Should blustering Freeman butter blundering Green.

Coteries and literary clubs among architects have existed and still flourish, but as a rule architects, like other artists, do not go in for mutual admiration societies. Posterity alone can determine men's relative merits. The need of reserve as to contemporary productions is liable, however, to the danger of dropping into the dryadust stage, and to make things virile and expressive the human side must not be forgotten. Every building, good or bad, possessed an author whose life, it may be, was crowned by its creation. On the other hand, is there no thought left for the sterile ambitions and disappointed hopes of the long array of unsuccessful competitors and of their unrecorded

unremunerative efforts—the baffled aspirations of those who deserved success but somehow got put out of their stride while tramping on to the inevitable oblivion of the uncounted? Art may be long, but its record is made up of small chapters depending upon the opportunities afforded and the encouragement given by each particular period, its most brilliant pages being illuminated by individual masterpieces. Those who accomplish nothing are forgotten, but what of the multitude of unrecorded craftsmen who helped to enrich the most famous buildings of the world; and what, too, of the designers who conceived and carried these erections out in succeeding generations?—triumphs in architecture known in history centuries before the architects of the days of George IV. to George V. were born or thought of!

Speaking as we do now, looking into the vista of retrospective, we can but reflect that sufficient for these master men was their work. All our inevitable impedimenta in these complex times with our examinations and diplomas serve as our sole and inconsequential substitutes for lost tradition. At best the culture and elegancies acquired by scholarship and the language of architecture lacking impellent intuition of personal power in design, must remain uninspired, cold, and academic. An acquaintance with fine design, as determined by reference to standards established by the *chefs-d'œuvre* of the past, may supply a corrective to the disorderly eclecticism actuating contemporary practice of our mistress art. "The scholar architects" in the exigencies of competition are now, in spite of stricter examination methods, assuredly disappearing, and we are told that their exodus will be detrimental to architecture. One thoroughly able and well-proportioned exemplar in building art, however, advances architecture far more than Professors' exhortations or a multitude of academic commonplaces produced by the fashionable practitioner loaded with transitory honours and too busy for words. No man's work will live if he overproduces. The virile work of Pearson exhibits this natural law, and he told me he would rather build one church well than attempt half a dozen indifferently. Now that an architect's calling becomes more and more involved, its scope is beyond the grasp of any one person, so specialisation remains the only alternative. The leisurely way in which work was done when I was a pupil as contrasted with the hurry scurry nowadays is sufficiently remarkable. Who ever thinks of inking-in and colouring details in current practice? Provided they are well thought out, perhaps that matters little—but are they so?

In thus making an end of this too ample preamble, the tale told in the biography of the late Duke of Devonshire occurs to one. As Lord Hartington, the Duke was presenting a statement in the House of Commons when Secretary of State for India. After labouring with his subject he

yawned, and with great gravity unexpectedly said, "I fear all this is damned dull!" I would spare you a like infliction, but if any intelligible epitome of our inquiry is to result, the threads of a somewhat threadbare story must be gathered up. This at the outset is less easy owing to the "Period of Parenthesis" due to the decadence of the Classic School having been concurrent with the incipient efforts of the "Gothic Revival," the one expiring in the cold wane of yesterday's moon, while the other's advent anticipated the next day's possible sun. Taste owned no standard, the results were unequal and divergent, much less than exhilarating, for the change marked a break and not a transition. Architects tried their hands at both styles,\* and set to work wrongly by adhering to Pagan plans while covering their exteriors with lifeless details copied from mediæval precedents. Some might prefer to skip a few pages of the darkest hour in this chapter of architectural history, but the past is too valuable to be ignored, and to succeed ourselves the lessons of inevitable failures have to be learned. The rubbish of to-day may be thought better of to-morrow. Nothing worth doing will be accomplished by becoming faddists, purblind to all merit except in remote ages, content to be counted as apostles of reminiscences. The latest new cult, having got tired of "Late Renaissance," gush over the "monumental manner" of Farmer George's days, fettered as they were by the shackles of social mediocrity. Architecture is nobler than an inoffensive sort of good square building of old Tory days, and even in these democratic times the capacity for architectural beauty must excel the eminence of structural science. The greatest art of the world has always been practical, as the outcome of the wants of its time, and never retarded by a fear of inharmonious accord with previous ages. Science may pride itself on its accomplishments, but it has a weakness for degenerate taste, and utilitarians are apt to care little for art. Moreover the tardy growth of artistic development in this country is more or less connected with racial causes and conditions under which the English were compelled to work out their own destiny. The torrent of literary activity which burst forth in the reign of Queen Anne had little in common with the native talent for art, which then remained comparatively dormant and distinctly uninspiring. Our artistic shortcomings may even still suffer from our insular independence, but there is a gain associated with Anglo-Saxon prejudice and individuality. The importations of early French and Italian Gothic were only of short duration, and some are saying that the French Renaissance is exercising

\* James Essex, F.S.A. (1722-1784), was the earliest architect in modern times who devoted himself solely to Gothic work. He was also a builder. He did the west front of Emmanuel College, Cambridge, 1772, restored Ely Cathedral 1757-62, and the central spire of Lincoln Cathedral 1775. Published architectural pamphlets.

a steady influence now; but the movement is exotic, and the effeminacy of Latin Parisian taste is little likely to supplant British muscularity. The marked tendency towards French art which arose about the middle of the eighteenth century accomplished little interchange of fashion between the two countries, though Scottish architecture was impressed much more, as happened previously in the earlier Renaissance and Flamboyant Gothic. After the European Revolution in 1848, when France threw off the embarrassment of tradition, and entered upon a strangely different national career, English architecture was not affected, notwithstanding the brilliant building enterprises of Louis Napoleon. Crooked streets in old Paris were annihilated, making space for noble boulevards as straight as an arrow, no longer refuges for revolution breeders, avenues for the swift corrective cannon-shot, with roadways of asphalt; no more paving-stone barricades for sanguinary mobs. War in the city itself inspired the scope of architectural progress.

The manners and morals of the age from whence we are starting had degenerated, and times were not particularly brilliant in 1820 when the "First Gentleman in Europe" ascended the throne: so in order to take our bearings it is requisite to glance back even so far as Stuart days to adjust properly the antecedents of Early Victorian Art. Evolution in design had spent itself by the time of George III. No tradition worth mentioning remained, and our most accomplished achievements henceforward were due to individual example. Academicalism had reigned long enough. "The Neo-Classic period," which extended from 1666 to 1820, has been divided thus: the Formative Period, from 1666 to 1720; the Palladian period, from 1720 to 1760; and the Formal school, which ended in 1820. War and fire have generally contributed to the advance of architecture, and since the era of the Middle Ages the one outstanding event which had the most immediate influence upon subsequent building art in this country was the Great Fire of London in 1666. Wren thus was given his opportunity, and although the governing authorities then failed to realise theirs in not adopting Sir Christopher's plan for the lay-out of the metropolis, the great thing that did matter was his rebuilding of St. Paul's, and the building of his many churches in the City, and Greenwich Hospital. The second conflagration to be mentioned as of architectural import was the burning of the old Houses of Parliament in 1834. These two events coupled in this way define the beginning and the end of the "Neo-Classicism" of English building. Till the turn of the tide of fashion towards the closing years of the last century indigenous architecture became associated more or less with the "Gothic revival." So little attention indeed was devoted fifty years ago to Classic work that it would have required an inspired prophet to have foretold the change which

our children have witnessed, and no one could have thought it probable that the praise of Soane and his school would find expression in the early days of the twentieth century. Belcher and Macartney's book on the "Later Renaissance" helped to bring about this swing of the pendulum. Long prior to the Georges, beauty, colour, and grace had succumbed to the Puritans, the Revolution, and the iron hand of Cromwell. Dress had become sober, the cut of its lines was formal, faces wore a hard expression, and as materialism gained the ascendancy enthusiasm had become associated with what was thought "bad form," and art was glacial. Houses were grey, with flat roofs and hopelessly dull interiors, although some of the better sort exhibited a somewhat architecturally contrived plan, recognising vistas by making one room lead out of the other. A reaction so early as the dawn of the nineteenth century evinced signs of activity, but so little was mediæval art comprehended that it was generally spoken of as "the English style," ignoring the historic art of Europe. Wyatt was building Fonthill Abbey, known as "Beckford's Folly," on an enormous scale with puerile and petty detail, but an advance was registered when John Shaw erected the clever church of St. Dunstan-in-the-West in Fleet Street, and added a respectable deception to Christ's Hospital in so-called "Gothic." The new courts of St. John's College, Cambridge, described as "a monstrous pile of ugliness," were put up by Thomas Rickman, the Quaker, to whom we owe the invention of the nomenclature of the English Periods of Architecture in his *Attempt to Discriminate*, published, with "The Classic Orders" as a preface, in 1819. Porden had built Eaton Hall, and Atkinson, a pupil of Wyatt, carried out "Abbotsford" for Sir Walter Scott. Augustus Pugin and Le Keux informed the educated public by their illustrations of Normandy and other mediæval work, thus paving the way for the turbulent crusade against Pagan inconsequence so vigorously undertaken by Welby Pugin, whose graphic *Contrasts* and *True Principles* did so much service later on. His energy was attributed to what "Classicists" called his "Whimery," while his critics applied to him the sobriquet of "Smellfungus," and so "the Battle of the Styles" began. Anterior to that event there lived, quite apart from this battlefield, a delicate and physically fragile individual of retiring temperament, devoid of technical training, who single-handed wrought a revolution by discovering and popularising the charms of the picturesque in such common things as old cottages, and so opened up the possibilities of simply befitting countryside domestic architecture by which English architects made a world-wide reputation long years after Samuel Prout, the man I mean, had been forgotten and reckoned as a bygone. What man of his century dreamed of the exquisite beauty existing in the unsophisticated, tumble-

down, neglected smaller Tudor and Stuart-built dwellings of the husbandman before Prout made his brown-ink and reed-pen "dotted and blotted sketches"? Piranesi no doubt, and Rembrandt too, with such studies as his "Mill," had extended influences, like Cotman and others, towards a truer appreciation of the higher forms of architectural picturesqueness, and Piranesi's Baroque compositions told in an imaginative direction. *The Beauties of England*, edited by Britton and illustrated by Prout, fulfilled a mission in the way I have indicated, at a time when our forefathers displayed an intense ignorance of architecture. I could support this by many quotations from contemporary writers. One will suffice, and it had reference to York Minster. This exponent of art writes: "It is now agreed to be in the Saracen style, and the architects who adopted this style don't seem to have considered the impropriety of their adoption . . . The external appearance of the old cathedral cannot but be displeasing to the eye of every man who has any idea of propriety and proportion." It is difficult to understand such benighted hyperbolic nonsense. Piranesi had a hand in illustrating the famous book by Adam on *The Palace at Spalatro*, issued ten years anterior to the birth of Prout, when Bartolozzi did the engraving, but this work was beyond the range of ordinary people. At this time in France the reign of sound and considered Classic inaugurated by François Mansart, who flourished at the same period as Inigo Jones, had well-nigh run its course, and things were shaping architecturally towards the chilly, pompous style of the Empire, which in a way was based on Palladian lines. Wood of Bath and Le Roy of Paris exemplified the spirit of refinement in design which found expression in France in the buildings designed by Gabriel, also in London and Edinburgh by Robert Adam, the most tasteful architect of his day, though his manner for various reasons failed to find many imitators. The Adelphe Adams were extensively engaged at the time by the nobility, and by speculating, too, on their own account. Thus they enjoyed opportunities denied to Stuart and Revett, while Joseph Bonomi only had a restricted practice in which his skill was always manifest. Thomas Leverton did more, and was associated with the lay-out of London squares. Sir John Soane, the master of commonplace Greek, and Professor at the Academy, who designed a scheme for the House of Lords, was much in favour, erected the Bank of England, and left a most excellent museum. James Gandon, pupil of Sir Wm. Chambers, displayed a much higher capacity when he won the competition and built the Custom House and Four Courts at Dublin. The Composite colonnade added to the House of Lords occasioned some chaff, and someone said: "What Order do you call that, Gandon?" "Well," was the reply, "it's just the order of the House of Lords." The expiring embers of the eighteenth

century had not been extinguished without a sudden flash of the Baroque, the Rococo keeping concert with the vagaries of the Ornamentalists, who fancied architecture consisted of so much applied enrichment more or less. They published pattern books, and, seeking inspiration from Peking, also introduced red lacquer work for furniture and decorations. For portable pieces some of this work is very charming, and certainly the Chinese wall-papers imported at this time were most beautiful, brilliant, and durable. The Chinese room at Blickling Hall is an example in point.

The culminating extravagances of George IV. were encouraged by John Nash when building the Regent's plaster-fabricated Palace known as the Royal Pavilion, Brighton. This vogue for extraordinary diversions was thus exploited, but it was not all vulgar, and many of the appointments in glass, both in form and colour, were most clever; also the grotesque gilded carvings in this seaside palace were in their way excellent. Having had charge of the works when the premises were altered for the use of the town, I knew the building thoroughly, and added the public library and art galleries out of part of the old shell. At the period of which we have been speaking, houses of quality had Watteau panels and decorations framed with a fantasy of scrolls and ribbons, mingled with toyish birds and ambling monkeys, much esteemed as the personification of good manners and elegance.

A brief quotation from a contemporary magazine furnishes a good idea of the Court environments and current taste when the glories of the alterations at Carlton House Terrace were carried out for the celebration of the twenty-first birthday of George IV. "But the saloon may be styled the *chef-d'œuvre*, and in every ornament discovers great invention. It is hung with figured lemon satin . . . the ceiling is ornamented with emblematical paintings representing the Graces and Muses . . . It is impossible by expression to do justice to the extraordinary workmanship as well as design of the ornaments. They each consist of a palm branching out for the reception of lights. A beautiful figure of a rural nymph is represented entwining the stem of the tree with wreaths of flowers."

The vacuity of this extravagance need not detain us, beyond saying that the palm-tree columns were also made a great feature in the drawing-rooms at the Royal Pavilion, Brighton. It strikes one, in reading about the blatant etiquette and expensive social comedy of Court life in Europe then, how incongruous were the common conveniences of their everyday doings, and how totally disregarded were the most elementary requirements of sanitation. Light and air seemed equally unthought-of in the fusty upholstered, unventilated, pretentious dwellings of society, with their *bric-à-brac* better suited to the inventory of a stage wardrobe, though they exhibit the taste of

their day. No doubt some of the more stately dwellings, such as the Bishop of London's mansion in St. James's Square, are marked by architectural refinement of plan; and S. P. Cockerell, its architect, was a most cultured man. A few West End residences of this decade show the same distinction, but there was a prosaic order and colourless proportion about these decorous façades. James Wyatt, who acquired a big fortune, flattered by Walpole for his Gothic work, following up the Græco-Italian style, designed the "Pantheon" in Oxford Street; and Wyatville, R.A., invested amidst Edwardian surroundings the incongruities of the Empire style at Windsor. His diploma drawing at Burlington House, showing a bird's-eye outlined view in bistre of a mansion for the Earl of Yarborough, dated 1826, is no mean performance. W. Wilkins, R.A., built the National Gallery in 1832, and the British Museum, by Sir Robert Smirke, was commenced in 1823. John Dobson, of Newcastle-on-Tyne, erected the famous station there and laid out the town for Thomas Grainger. Dobson, by the way, was the first architect allowed to exhibit a coloured drawing at the Royal Academy; up to 1815 architects had to be content with black-and-white drawings. Whatever niche may be accorded to Sir John Soane in architectural history, he will not be best remembered by the box-like galleried tabernacles which he put up. St. Peter's, Walworth, filled him with such pride that he reproduced it later at Holy Trinity, Marylebone. The church was one of his best, and Walworth in 1824, when it was built, ranked as a fashionable suburb for the residences of merchants. Having had to alter the interior and re-seat it, I may mention an amusing incident. It so happened when Soane put up the organ in the west gallery that the ceiling proved too low to allow of the bigger pipes being erected, consequently a sufficiently big hole was cut in the plaster to give the pipes head room, and for over seventy years their volume of sound expended itself in the roof midst the owls and the bats, and no one below was a penny the wiser! I only ascertained the fact when the organ was removed to the choir end of the church.

St. Pancras parish church, by the Inwoods in 1822, famous for its Greek style of course, leaves Soane miles behind; but then St. Pancras church cost £100,000, and Marylebone church cost nearly as much. University College, Gower Street, by W. Wilkins, dates from 1827. Two years later the Travellers' Club displayed a remarkable departure by Sir Charles Barry, who had then returned from Italy fully impressed with the Farnese Palace; and Wolfe, a pupil of Gwilt, had systematised his method of study, inducing him to forego his fancy for Egyptian hieroglyphics covering mural surfaces with enrichments. Thus inspired from Italy, Barry also designed the Reform Club in 1837, and Bridgewater House in 1847. Barry's early taste for redundant ornament reasserted itself in his

Gothic work, which will be mentioned later. Alluding to ecclesiastical buildings, he said: "I found the Evangelical clergymen very fluent preachers, with great ideas of erecting churches for nothing!" Liverpool was ennobled by the building of St. George's Hall: its architect, H. L. Elmes, a pupil of his father, died early. By Elmes's last wish Professor Cockerell finished the building, Cockerell, foremost as a brilliant "scholar architect," and exponent of the higher school of theoretical Classic, erected the Taylorian Building at Oxford. George Basevi carried out the structural shell of the noble Fitzwilliam Museum at Cambridge and laid out Belgrave Square. Hyde Park screen witnesses to the refinement of Decimus Burton, the architect of the Athenæum and United Service Clubs, Pall Mall. Sir William Tite commenced the Royal Exchange in 1844, which, it is said, owned a natural parent not recorded in the register. The west side of Somerset House was added a little earlier by Sir James Pennethorne. A considerable influence on façade treatment about this time was due to stucco, one of the most useful and ancient of materials; but cements are modern, and to what base uses have they not been put? It may be useful to give a date or two. Coad's patent stone dressings were used in 1771 by Leverton in Bedford Square. Robert Adam employed Liardet's cement for external ornamental work both in Fitzroy Square and the Adelphi. Parker patented Roman cement in 1796. Portland cement, invented by a bricklayer named Aspdin, was patented in 1824, and Keen's cement was patented in 1838. Nash is accorded the credit of having introduced the "Stucco Style" by his building of Regent Street and the Quadrant. Patent selenitic cement was invented by General Scott in 1870. There is also another practical matter which cannot well be omitted, and it may be mentioned here. However, at the moment I should like to point a moral as to *esprit de corps* by saying that Wyatville, a much-maligned man, merits our respect as an exemplar, because when the tipsy Regent wanted to get rid of Nash as architect of Buckingham Palace by putting Wyatville in his place, the good man declined to supplant a brother architect even at a Royal "command." I have known architects who might still learn a lesson from the disparaged Wyatville.

The further subject just alluded to is concerned with architects' professional charges. Now that Governmental departments have developed so enormously, and Local Government Councils more than ever engage salaried architects, the nation paying, all told, much more than would be incurred by employing outside practising architects at their modest 5 per cent., a reference to former practice in this respect will not be extraneous to this paper.

As Government architects, John Nash, Sir John Soane, and Sir Robert Smirke had a retaining salary

of £500 a year, and when any work of consequence was done they were paid 3 per cent. on the total cost of the building which either of them had to do with. At Buckingham Palace Nash was paid 5 per cent. after 1826, when the salary was dropped, and Blore had the same when he built the east front in Buckingham Palace Road. Wyattville received 5 per cent. for his Windsor Castle job, but that included the cost of coaches to and from Windsor. This expense must have been a considerable item for a man of his style and the conditions of travelling then.\* Sir Charles Barry made a bad bargain over his fees for the Houses of Parliament, having at the initial stage of his appointment agreed to a fixed fee of £25,000; but at that time the estimated cost was £800,000, exclusive of fittings and furniture, whereas the cost came to about £1,600,000 and the work took almost a lifetime to execute. Pugin was paid £200 a year by the Government to help Barry, who up to 1849 had furnished between 8,000 and 9,000 drawings. He also paid for some 3,000 casts of mediæval ornament. Ultimately, after years of negotiations and petty wranglings on the part of various Ministers of State, he had to be content with £25,000 and 1 per cent. grudgingly added for measuring and on the cost of various heating projects which had given the architect endless trouble. Other architects were paid 5 per cent., as in the Pavilion at Brighton, the British Museum, National Gallery and Kensington Palace.† Sir Gilbert Scott's fees on the Home and Colonial Offices in Whitehall were 5 per cent., but he had to prepare several schemes to satisfy Lord Palmerston, who obliged him to give up the Gothic design by which he won the competition in 1856 as settled by a Commission. The awards really were in favour of H. B. Garling for the War Office, and Coe and Holland for the Foreign Office; Scott being put third, while Sir Digby Wyatt was put in for the India Office. It was necessary to say this here to explain the barest of facts in reference to a controversy extending for years. The cupolas of the Whitehall front have not yet been built, an omission which spoils the building and is a great injustice to Sir Gilbert Scott. The cost of the Law Courts in the Strand came to £871,966, on which amount G. E. Street was paid £35,000, or about 4 per cent. I cannot tell you exactly what the Natural History Museum cost and at what rate its architect was paid, owing to variations and deductions, but so far as Mr. Paul Waterhouse has been able to ascertain

5 per cent. approximately was the scale of remuneration. This inquiry cannot conveniently be extended to more recent contemporary public works, as the architects might consider it too inquisitive, and with the War Office and Public Offices completed by the Office of Works owing to the early decease of Wm. Young and J. M. Brydon, the application of these buildings as instances in point is precluded.

From the writer of *Ecclesiastes* onwards the idea has prevailed that in the making of many books there is no end, while the difficulty of housing them remains a greater problem than ever. I have mentioned in my attached list of architects some of their more notable books published during the last hundred years, but according to Lord Rosebery most books of all kinds are not only dead but buried as well. Certainly this is true about a vast number of technical publications on the art of building, useful enough in their day, and few once influential works on architecture actually survive. I am not intending to weight this page with a catalogue of the hundred best books on the subject. It would be folly to belittle architectural books, for they are essential as working tools to the modern architect, whose acquaintance with a few good ones should be personal and intimate, though it is best to avoid a mere passing familiarity with a multitude of indifferent compilations the output of which, like many modern curricula of education, is overdone, bearing little upon the essentials of life's actualities. The superfluous accumulation of transient matter necessarily embodied in the professional press tends to overwhelm many records of permanent value not to be found in any books or encyclopædias, which speedily get out of date. Without these newspapers much of real consequence would be lost. When I gave a lecture in 1907 at Newcastle-on-Tyne on "Architectural Journalism," I furnished the names and particulars of the architectural periodicals of the world then current, my list being published in the *R.I.B.A. JOURNAL*, Vol. XIV. No. 9, with a report of that lecture. I need not therefore dilate further upon the real importance of the professional journals as a factor in the development of architectural progress. Whatever the merits or shortcomings of these prints may be, their character is pretty much what the architects of the day make them, their standard being dependent upon the works of the generation they represent, neither more nor less.

The Gothic Revival, as we have already said, was a tangential departure, and not an evolution by which in imperceptible degrees one style grew out of another. The result was chaos, and it would be difficult to decide as to when and to whom emancipation was due. A certain class of progressive antiquarians even now assure us that darkness prevailed till the advent of the pre-Raphaelites. Others date our Renaissance from the birth of the

\* Sir Jeffrey Wyattville was relieved of the work of measuring on this account, and he had a residence assigned to him in Windsor Castle, free of charge, during the whole of the time he was employed on the works of that building.

† The following is a list of other important public buildings upon which their respective architects received 5 per cent. since 1832:—The General Post Office; the State Paper Office; Whitehall Chapel; Westminster Hall; Museum of Economic Geology; Money Order Office (St. Martin's-le-Grand); St. Katherine's Hospital, Regent's Park; Chapel Royal, St. James's.

Arts and Crafts Society, fortified by the archaeological cave-dwellers of the anti-restorationist crusade. We might perhaps be more convincing to them if we spoke slightly of "the so-called Gothic Revival" which was brought about after Prout had touched the heart of the public and unsealed its eyes to the picturesque. Pugin with his doubtful analogies, and Ruskin with his false taste for naturalesque sculpture in ornament, had at least instructed and roused public opinion. The educated classes were thus prepared to co-operate, and architects, to make themselves fit, measured details and studied mouldings, but somehow missed the inspirations of the mediæval soul, as they borrowed fragments which became lifeless and uninteresting. It was just the same in France. Viollet-le-Duc, with all his knowledge and power of draughtsmanship, could produce little himself, and Heideloff, the German "scholar architect," was in the same position. Some of our best lecturers and demonstrators also, with all their degrees, prove no exception. At the precise time of which we are thinking the vital character of arch and vault, the constructive ideals of mediæval work, were regarded as so much perplexity and as an inconvenient mode out of harmony with modern sculpture and painting. To judge fairly we must not forget that that was the outlook then, but time and the erection of the new Palace at Westminster, aided by the Oxford movement, opened up an opportunity for newer notions. Religious worship inspired the pious poems of John Keble, and the Tractarian influence of Froude, Newman, Pusey, and Hope gave a progressive power to church and college building. James Savage had some time before built St. Luke's Church, Chelsea, 1824. St. Peter's Church, Brighton, by Charles Barry, followed in 1826; and J. C. Buckler designed Costersey Hall, Norfolk, 1825.

R. Abrahams had built the Middle Temple Library,\* Welby Pugin had designed St. George's Cathedral, Southwark, in 1845; while in the same year the Church of St. Stephen, Rochester Row, was built by Benjamin Ferrey, the year following the erection of St. Andrew's Church, Wells Street, by S. W. Dawkes. The Hall and Library in Lincoln's Inn Fields, by P. Hardwick, date from 1843, though it is said he did not really design them. When the Government advertised the Houses of Parliament competition in 1835 the conditions prescribed "Elizabethan or Gothic." Four premiums of £500 each were offered, and ninety-seven competitors sent in plans. Charles Barry won the prize and was forty years of age when King William IV. confirmed the award of the Commissioners and elected him architect early in 1836. The Classicists fought against the verdict, and Welby Pugin, who had not competed in his

own name, plunged into the subsequent fray with all the ardour of his enthusiastic temper. Barry and Pugin had previously co-operated when King Edward's School at Birmingham was built in 1833, and it was in that building that Barry discovered Thomas, the stone carver who carried out so much of the work at Westminster. The controversy as to how far Welby Pugin was the author of the Houses of Parliament ended, as it had begun, in the conclusion that the general conception and magnificent lay-out of the plan belonged to Barry, and that Pugin detailed it. The foundation stone was laid in 1839, and it is evident that Barry's love for Egyptian surface enrichment favoured Pugin's encrustation, so to speak, of the façades with endless florid detail. The conception of the scheme is eminently Classic in its distribution, which shows Barry's personal predilections for balanced symmetry. The Birmingham school just named precisely illustrated the same combination of authorship.

Everyone knows what an excellent draughtsman Welby Pugin was, but those who are not familiar with the drawing in Ferrey's *Life* of this great architect may not remember that at so early an age as thirteen Pugin made a first-rate sketch of Christ Church Priory, realising the architecture of that remarkable building fully expressed. A bird's-eye view of his church and convent at Ramsgate is included in the Phené Spiers' collection of historic drawings hung in the Victoria and Albert Museum. Pugin was quite a character; his slovenliness in dress made him appear eccentric, and sometimes he dressed like a sailor. Entering a first-class railway carriage at Dover he was accosted with "Halloa, my man, you have mistaken, I think, your carriage." "By Jove," was his reply, "I think you are right; I thought I was in the company of gentlemen." He then showed his portfolio of sketches made in Normandy, from whence he was returning.

While Pugin was busy in 1837 with the drawings of the new Palace at Westminster, "in the composition of the river front," the centre wings and tower, he was engaged in erecting St. Mary's College, Oscott, and Scarisbrick Hall. Simultaneous entries in his diary put this beyond question. His first church was St. Mary's, at Derby. Talbot Bury and Benjamin Ferrey I knew, and having worked with Pugin for Barry, they all three gave Sir Charles the full credit for his design as a whole. The work carried out all over the United Kingdom by Welby Pugin stands as the best evidence of his claims, as at St. Gregory's Priory, Downside, the cathedral-like church near Hereford, St. Chad's, Birmingham, three churches at Liverpool, more at Manchester, Leicester, and Cambridge, and St. Giles', Cheadle, which for its size was the most costly of them all. Killarney and Newcastle show others. Lord Dunraven's seat at Kildare in Ireland, and Bilton Grange, Warwick, are examples of his domestic work. The Pugin Travelling Studentship, founded

\* Known as "Little Bethel" because Sir Richard Bethell, Solicitor-General and Member of the Middle Temple Bench, obtained this work for R. Abrahams, who was his brother-in-law.

by subscription at the R.I.B.A., was first held in 1865 by Mr. Tavenor Perry, who built part of the Hôtel Cecil facing the Embankment.

Sir George Gilbert Scott, at the outset of his career, erected many workhouses and such-like buildings. Other Gothic celebrities were S. W. Dawkes, who erected Colney Hatch, and Benj. Ferrey, who built Dorset County Hospital in 1839. Scott was articled to Edmeston in 1827, and in 1834 he helped Kempthorne, an expert in workhouse projects, after serving a time with the builders, Peto and Grissell. Scott's connection with Moffatt began in 1835, after which the firm went in seriously for Poor Law enterprises, and carried competitions before them with business-like foresight in such a way as to obscure some other considerations. Influenced by Storer's "Cathedrals," which came out in 1814-19, Scott turned his attention subsequently to mediæval work, and the Cambridge Camden Society woke up matters in favour of Ecclesiology, which was inspired largely by Pugin. Curious to relate, Gilbert Scott obtained his first church, St. Mary's, Stafford, through his connection with the Poor Law Commissioners. He had realised the shortcomings of the Gothic church at Windsor, built in 1822 by C. Hollis. This building was remodelled internally by Teulon in 1869.

Scott characteristically went in to win, and so adopted a popular style, as at St. Mary's, Wakefield, and he won much favour by his capable church of St. Giles at Camberwell (1841), also by securing in competition Hamburg Cathedral in 1844, on which design he had the help of Coe and Street. The Camden Society, being more liturgical, advocated Butterfield and R. Carpenter. Churchmen looked askance at Scott's partnership methods with Moffatt, which connection was concluded in 1845. Scott obtained the surveyorship of Westminster Abbey when Blore retired in 1849. The Chapter House was restored by Scott, who built the new north portals. The upper part of this transept façade was the beautiful design of J. L. Pearson. It is difficult to understand the cult of the anti-repairist, but a painter friend of mine, "a whole-hogger," as they say, in anti-everything, confided to me his opinion that it would have been far better to have built a plain stock-brick wall, if this front really did need repairing, and that would have better expressed, as I understood him, the speechless poetry of modern architectural capabilities. He firmly believes Wren's patched-up, decrepit elevation to have been a more articulate evangel of architecture. Those who would like to see what that mix-up was like will find a capital reproduction of the Clerk of Works Dickenson's draught, signed as "approved" by Wren in 1719, printed in the *Building News* for October 26, 1888. In repairing the internal masonry and the cloisters Scott used shellac to indurate the stonework, and considered the results highly satisfactory. Professor Lethaby (whose book *Westminster Abbey and*

*Craftsmen* I treasure among my very best valued volumes), speaking as the surveyor in charge of the Abbey, tells me that after a while Scott's solution tended to form a crust on the surface, which peeled off, so that the brown colour of the Purbeck marble columns has gone curiously white in the north transept. Professor Church recommended as a better preservative a solution of baryta in water, and at Hampton Court this was also largely used, with good results so far. On the top of the baryta Mr. Lethaby advocates a *tinted* coat of lime-wash to form a skin. Some thought he wanted to white-wash the Abbey.

In 1853 Scott built the much talked-of Church at Doncaster, when E. B. Denison, afterwards known as Sir Edmund Beckett, and subsequently as Lord Grimthorpe, acted as candid friend, giving Scott much to interfere with his devotional exercises. The west window, erected years afterwards by Lord Grimthorpe at St. Alban's Abbey, with an arched cill added, was based on Scott's Doncaster design, which Denison twitted Scott for borrowing from elsewhere.

The competition for the Foreign and Colonial Offices in Whitehall was taken part in by 218 other architects, and I have already mentioned how Scott was chosen, and how he was served, but I did not say that Sir Digby Wyatt's work was confined to the interior of the India Office; the contrivance of some rooms badly fits the exterior, but much of his ornament is extremely clever. It is impossible in a paper of this kind to do justice to such a personality as Sir Gilbert Scott. His work was enormous, and his capabilities such as would have made him distinguished in any age. The letters I have retained from the mass of correspondence which reached me as Hon. Secretary of the Scott Memorial dealt with his individuality in such diverse ways that the opinions so expressed were most amusing. James Fergusson said he "did not share in the unbounded admiration for the art and character of the late Sir Gilbert Scott which it is now the fashion to express." Lord Grimthorpe would have nothing to do with the memorial, and, wishing to have a fling at something, violently attacked the Architectural Museum, refusing to aid in "galvanising so hopeless an undertaking as a private speculation." Well, time has proved the wrong-headedness of Grimthorpe, and as to the other objectors, it is a matter now of no moment.

Sir Gilbert Scott founded the Architectural Museum in 1851. It originated in the sale of Cottingham's Collection, and was based on Bruce Allen's idea of a school of applied art for workmen. Street and Butterfield did not encourage the project, but Alfred Waterhouse and Mr. Norman Shaw always supported it. Scott engaged Gerente of Paris to get together a vast number of fine casts from France. Sir Bartle Frere gave a splendid collection of marble reliefs from India; Ruskin added more carved treasures, also his Venetian

collection. Joseph Clarke, Ewan Christian, and J. P. Seddon proved its best friends. A wharf was rented in Cannon Row, and here the Earl de Grey presided in the cockloft while Ruskin lectured and Beresford Hope found the ways and means. The casts were removed to South Kensington, then in its embryo stage under Henry Cole, of whom more presently; but the Museum casts were too much absorbed by the larger assemblage, and so later they were brought back to Westminster, where in Tufton Street the Museum quarters had been erected by Ewan Christian and Joseph Clarke as hon. architects. I was Hon. Secretary for twenty-five years during the presidencies of Beresford Hope, Lord Alwyne Compton, Bishop of Ely, the Duke of Westminster and Sir William Emerson. Dean Stanley I knew also in this connection. To provide a home for the Architectural Association day and evening schools in 1902, which every other means had failed to secure, I proposed, and with the concurrence of the Museum Council and subscribers brought about, the free gift of our buildings and their contents, subject only to one condition, viz. that the Architectural Museum should be maintained for the free use of the public as heretofore for ever. The future of the Architectural Association absolutely depended upon the possession of larger accommodation for its classes, therefore the above offer at this juncture saved the situation and was gladly accepted. The subscribers to the Museum having been lessened by death, it had been necessary to ensure an income for its upkeep, which however had never depended upon the architectural profession at large, neither had the Institute ever afforded the Museum any material support; consequently many years prior to 1902 a school of art affiliated with the Science and Art Department was founded, and I served a long while as its Hon. Secretary. Mr. Fred Brown and Mr. Mouat Loudon in turn were the head-masters. Ample means were thus obtained to secure the prosperity of the Museum. To meet increased demands for accommodation in new studios we obtained more land and enlarged the premises, the Life School becoming actually foremost in the metropolis. The gift of the Museum was not, therefore, in any sense due to financial difficulties, and I am careful to record these facts because statements have been made in this regard which were entirely incorrect. The premises after the transfer were altered from plans made by Mr. Leonard Stokes, who was employed by the A.A. Committee; and thereby hangs a tale. Sir Gilbert Scott rests in Westminster Abbey, and G. E. Street designed his memorial brass.

The Professional Societies of Architects must not be overlooked. The first dates from 1806, with John Woods, architect of George Yard, Lombard Street, as President. James Savage and James Elmes were the Vice-Presidents, Mr. Bushby being Secretary. Every member was expected to present annually an essay on a subject connected with civil

architecture, or forfeit half a guinea. Fines and papers belonged to this London Architectural Society. The subscription was £2 2s. a year.

The Royal Institute of British Architects was constituted in 1835, and incorporated in 1837. Earl de Grey was the first President, Prof. Donaldson and John Goldieutt being Hon. Secretaries. Its genesis may thus be briefly stated. On 8th Jan. 1834, a meeting took place, in Freemasons' Tavern, of architects and surveyors to found an architectural institution. Mr. Elmes took the chair at a subsequent meeting on the 13th of the same month, when it was agreed to term the institution "The Society of British Architects." An amendment terming the body "The Wrennian Society" was negatived, the proposal being objected to owing to its reflection on the extremely diminutive size of the gathering. In 1835 "the Architectural Society," instituted in 1831, only numbered fifty-one members at 35 Lincoln's Inn. Mr. Bernard Clarke was the President. In 1838-9 Sir W. Tite was President, and Richard Halliwell Hon. Secretary. J. A. Bell in 1834 published a letter addressed to Lord Farnborough, the eminent authority on parliamentary procedure, urging the need of a chartered society. The Society of Architects and Surveyors and the Society of British Architects formed a coalition in 1842. The first meeting of the Institute, however, was held in "The Thatched House Tavern," St. James's Street, in July 1834. The opening general meeting took place in June 1835. The Society of Architects as a new body was started in 1884, when the promoters had in view the establishment of a more direct connection between craftsmen and architects than the Institute encouraged; but those whose object was the establishment of statutory registration of architects proving to be in the majority, J. M. Brydon and others who attended the preliminary meeting, including myself, retired from the project, being on the main lines of professional policy pledged as loyal members to the Institute. This Society promoted several projects for Registration and proposed Bills before Parliament unsuccessfully. The Council of the Institute, in 1911, having adopted the policy of promoting Registration, promulgated a scheme to admit the Society's members on certain conditions formulated by both bodies, but, so far, the proposals for bringing about this happy combination have not met with the approval of the General Body of the Institute.

The advent of the 1851 Exhibition was regarded as an epoch-making event, but the immediate results proved that the project had been somewhat over-estimated. Some curiously ugly exhibits were permitted. Joseph Paxton, a gentleman's gardener, designed the buildings, which were re-erected at Sydenham as the Crystal Palace. It is doubtful if any architect of his day would have carried out so difficult a task so well, and I reckon Paxton's palm-house at Kew to be a very clever and tastefully treated conservatory. Sir Henry

Cole, known as "Old King Cole of the Brompton Boilers," deserves suitable recognition, because he started the idea of encouraging the minor arts. He was heterodox enough as to the value of architects, putting his faith in Royal Engineers for such work; and Osborne House having been built in 1849 without a proper architect, the Prince Consort supported Cole in his heterodoxy and backed him up in the scheme for national schools of design to further the *bric-à-brac* method of Victorian art, which, let us hope, we have now outgrown. Having personally taught in a Science and Art Department School of Art and had twenty-five years' experience since then as Hon. Secretary in the Royal Architectural Museum School of Art, I formed a fairly good idea of what its codes and systems were; in fact, we ignored many of its rules, and appointed outside masters who were recognised only as "specially qualified persons." The Board of Education transformed and greatly improved Cole's system, and a more enlightened method now obtains, excellent work being done at the Royal College of Art. As one of the Judges for some time in the annual national competitions I had a further intimate acquaintance with a good deal which does credit to the forethought of the much-abused Sir Henry Cole. I may perhaps say that the architectural works sent up from the provincial schools of art for the yearly contests have always been most indifferent, and lately very poor; indeed, the best contributions are those which have already done duty in the Institute Prize Competitions, which I think should be excluded. As to Cole's preference to Engineers, it must be admitted by the impartial that Lieut.-General Scott's Science Schools in Exhibition Road, detailed by Godfrey Sykes, show quite the best example of modern terra-cotta yet erected in England, and the front of the building holds its own, architecturally speaking, with the Victoria and Albert Museum in really quite a notable way.

William Butterfield is first found recorded as a student member of the Architectural Society in 1831 at the age of seventeen, but he joined no professional body afterwards, and only agreed to accept the Royal Gold Medal of the Institute in 1884 by deputy. His influence was considerable and his work masterly. The College of St. Augustine at Canterbury, built in 1845 at the cost of Mr. Beresford Hope, was his first important building. All Saints' Church and Clergy House, Margaret Street, five years later, revealed the possibilities of brick and created much controversy. St. Matthias', Stoke Newington, Balliol College Chapel, Oxford, which some vandal wanted to pull down last year, and St. Alban's Church and Clergy House, Holborn, 1858, displayed his genius. Keble College, Oxford, was erected in 1867. Not one of Butterfield's contemporaries evinced more originality or less regard for convention. He invented the "streaky bacon style" of parti-coloured brickwork, and was so enamoured of his patternings that finding creepers growing on the walls of one of his buildings

he had them cut down and concrete added round the footings to prevent any sort of growth hiding his work in future. John Loughborough Pearson, R.A., also of a retiring temperament, was equally original, and produced buildings unsurpassed by any man of his time. The spire of his first London Church, Holy Trinity, Bessborough Gardens, 1852, is a most beautiful structure seen from any point of view; and St. Peter's, Vauxhall, the first modern church vaulted throughout in brick and stone, 1864, set an example for many others to follow. St. Augustine's, Kilburn, St. John the Evangelist, Red Lion Square, St. Michael's, Croydon, St. Agnes', Liverpool, St. Matthew's, Auckland, N.Z., and St. Stephen's, Bournemouth, as well as Hove Parish Church, not to mention Truro Cathedral, suffice to distinguish Pearson as a master of the first degree, combining a study of Continental work with a recognition of English tradition, and as a church-builder fully realising the requirements of a modern church. The Catholic Apostolic or Irvingite Church at Maida Vale was one of his last buildings. Raphael Brandon's church in Gordon Square, for the same body, opened in 1854, has never been surpassed for its similitude to a mediæval building of cathedral-like proportions. Mr. John Belcher, R.A., supervised the Early English carving of the capitals of the interior a few years ago.

J. P. St. Aubyn was among the first English architects of the Gothic revival to recognise the importance of local modes and texture, his church work in Cornwall being studied in this way. It is a matter of regret that he did not retain more of the historic old screen work and wood fittings in some of the churches he repaired.

The series of churches built by James Brooks rise to the level of high distinction, and I only regret that space precludes a full description of his architectural achievements, his starting patrons being Richard Foster and Robert Brett for the churches which he built in East London—St. Michael's, Shoreditch, St. Chad's, Haggerston, and St. Columba's, Kingsland Road—during the sixties. Other notable works are the Hospital of St. Mary at the Cross, Shoreditch, and St. Saviour's, Hoxton, St. Andrew's, Plaistow, and St. Mary's, Hornsey, in which church Brooks tried his hand at the last phase of Gothic—the Perpendicular. Sir Charles Nicholson has recently added a sumptuous altar-piece in harmony with the building. St. John's, Holland Road, one of Brooks' most noble buildings, has been spoiled by the dismal and incoherent west front added last year; this is to be deplored, as I think his original design, with the western tower, was perhaps the best that he ever conceived. Brangwyn's fine drawing of it will be found in the *Building News* for April 4, 1873. The design Brooks made for Liverpool Cathedral was a great performance.

(To be concluded in the next issue.)

### THE LATE SIR LAWRENCE ALMA-TADEMA, O.M., R.A.

"ALMA-TADEMA is dead." Numbers when they saw the announcement knew that in consequence the world would be a good deal poorer for them.

I have been asked to write a few lines of personal appreciation of one who rendered to our Institute inestimable service. Few words from me are necessary, for he must have been well known to all who are sufficiently interested to attend the Institute meetings.

His strength of character, his shrewdness and overwhelming kindness were seen at once in his features, though his fastidious taste, his love for his fellow-creatures, and his tenderness might not have been so readily recognised under a somewhat rugged exterior.

A great lover of architecture—indeed, I think if he had not been a painter he would have been an architect—he was always ready to give up his time for the furtherance of our art. During the time I was President he never denied any request I made to him on behalf of the Institute, and the experience of others, I believe, is the same.

He painted two of our Past Presidents, John Whichcord and George Aitchison, the latter a very fine work, as it has always seemed to me, designed in a decorative manner, but giving an excellent portrait of Aitchison. Speaking of this portrait he said to me, "It is so nice painting the face of an old friend. I know nothing more delightful."

He assisted us in the selection of the painters of our Past Presidents, and our collection owes much to him. He also designed and drew a charming invitation card for the Dinner held by the Institute during the International Architectural Congress under the presidency of Mr. Belcher.

The house in Grove End Road which he built for himself has always been of great interest to architects. In it he and Lady Tadema dispensed their boundless hospitality, not only to English, but to persons of all nationalities interested in art in any form, and we must hope some means may be found of preserving it. The entrance with the narrow panels filled with pictures as love-tokens from his friends, the refined and ample studio with its splendid light, and the smaller ones equally interesting in their way, all, including the garden, leave a vivid impression of the man.

Of his art it is not for me to speak here, but the picture in this year's Academy indicates the man, the still life painted with all the old care and skill, though in the intervals of his last illness.

Blessed with a marvellous memory, he used it amongst other ways to give kind little personal touches in the greeting of his friends, no matter how many he might see in a single evening, and he had the gift of giving you the impression that you of all persons were the one he desired to see. As a *raconteur* he was unapproachable, in spite of an accent he never lost and which made him some-

times difficult to follow, and he was a bold man indeed who ventured to tell him a story thinking it might be new to him.

He was a personality in whatever company he found himself; he held all art in high esteem; and his wonderful shrewdness, combined with a great kindness of heart, made his criticisms much sought after by his brother artists, for while his criticisms were well informed and searching they left no hurt behind.

These words, written hurriedly, can but feebly express the sorrow which we feel for the loss of a great artist, a great man, and a great friend, for we can still hardly realise the news and what it means that "Alma-Tadema is dead." R. I. P.

27th June 1912.

ASTON WEBB.

Sir Lawrence Alma-Tadema was born on the 8th January 1836 in the little Frisian village of Dronryp, near Leeuwarden, in Holland. The Tademas had been natives of this region from early times, and their name occurs again and again in the legends relating to the formation of the Zuyder Zee. His father, Pieter Tadema, a notary, died when the future painter was only four years old. His artistic talents were early revealed. At the age of thirteen he painted a portrait of his sister, which was accepted and hung at one of the Dutch exhibitions. Two years later he painted a portrait of himself. Talents and inclinations alike pointed towards art as a profession, but his mother and guardian desired that he should follow his father's profession, and in order to meet their views he endeavoured to reconcile the two vocations. A severe illness brought about by overwork was the result, and he was at length allowed to follow his bent and to take up the career of an artist. Going to Antwerp he began his studies at the Academy of Art under Wappers, and made rapid progress. His next master was the celebrated Baron Leys, to whose teaching he owed much of the historical accuracy and love of detail which always characterised his work. He assisted Leys in painting the frescoes for the Antwerp Town Hall. Seeking inspiration for his early pictures in the legends of Carolingian days, he attained a considerable measure of success, his first gold medal being awarded him at Amsterdam in 1862. Three years later he moved to Brussels, where he remained until he took up his abode in London in 1870. Meanwhile, from the ancient Franks the gifted painter had passed to the still more ancient Egyptians, one of his most notable works at this period being "The Death of the First Born." While still at Brussels he had painted many pictures illustrating Roman life and manners, including perhaps his finest, the magnificent "Tarquinius Superbus," which has been described as "a triumph alike of execution and of dramatic intensity without dramatic violence." In England he quickly achieved popularity. He had already exhibited at the Royal Academy before finally settling here, his first picture at our great annual show having been "The Pyrrhic Dance,"

exhibited in 1869. In 1876 he was elected Associate of the Royal Academy, and in 1879 was admitted to full rank as Academician. He was knighted in 1899, and received the Order of Merit in 1905. Dublin University conferred upon him the degree of Litt.D., and Durham that of D.C.L. He was a Fellow of the Society of Antiquaries, and member of the Royal Society of Painters in Water Colours. Of his foreign distinctions the most prized were the Associateship of the Institute of France and the Membership of the "Ordre pour le Mérite" of Frederick the Great.

Sir Lawrence's connection with the Institute dates back to 1877 when he was elected Hon. Associate. In 1901 he was raised to the class of Hon. Fellows, a distinction he always referred to with pride and gratification. His fine appreciation and profound knowledge of architecture, not only on its artistic but on its practical side, won for him from the Institute in 1906 the award of the Royal Gold Medal for Architecture. His claims to this distinction cannot be better conveyed than in the words of the then President, Mr. John Belcher, R.A., who in making the presentation said:—

We have all admired the fine architecture which is so beautiful a feature in many of Sir Lawrence's pictures. Before we speak of that, however, let me tell you, what probably some may not know, that Sir Lawrence is an architect. If you have had the privilege of examining the house and studio which he has built for himself in St. John's Wood, you will have recognised the hand of a master in every part of it. Not only is it an interesting and delightful building for the ordinary visitor, full of beautiful features which meet you and surprise you at every turn, but it possesses also many details which are worthy of the architect's careful study. The smallest and most insignificant details, in fact, such as would probably escape the layman's attention altogether, have received an amount of thought and care which is both unusual and suggestive. I learnt much that has been useful in Sir Lawrence's house, and its many novel and effective features impressed me greatly. . . . "To copy and imitate is death to art" is one of Sir Lawrence's principles, and though his archaeological knowledge and skill are beyond dispute, and in respect of certain periods and countries unrivalled, yet in his own house he has known well how to be original—both in the arrangement of the plan and in the adaptation of forms and materials to his particular purpose. All is fresh and beautiful, and parts of the house possess a character and environment which would make a Roman of the times of the Empire feel quite at home—even in St. John's Wood. . . .

His research has been of the widest scope. He has not been content with studying the grand structures and remains of ancient buildings. He has ventured amongst the tombs, both Etruscan and Lycian. He has had an eye for Assyrian bas-reliefs, terra-cotta slabs, and all those miscellaneous relics which are to him who knows how to read them a revelation of the history of the past, an index of the power and spirit of vanished nations. This is how it is that Sir Lawrence has been able to use his great gifts to portray for us the architecture of the past, particularly of Rome, in all its magnificence. He is never satisfied with a mere suggestion or rough indication of a building. Every single detail, each moulding or other ornament, is most carefully and truthfully set forth. It must be the best of its kind too—something selected for its beauty, and finished and refined with perfect taste. What

a wealth of material, too, he employs, and how he revels in the expressive qualities of each kind! Has anyone else presented, or will anyone ever present, the translucent properties of marble so well as he? Whether it be marble, stone, bronze, or silver, he has studied the forms most suitable to each, that everything may be perfect both in form and colour. And then he portrays the whole for us under the sunny skies of Italy, that the beauty of the artist's work may be lighted up and intensified by the beauty and glory of the world of nature!

Sir Lawrence's architectural knowledge was strikingly displayed in the series of designs which he made for Sir Henry Irving's scenery to illustrate Shakespeare's play of *Coriolanus*. The work is admirably described in minute detail in a pamphlet entitled "The Architecture of *Coriolanus*" published by Mr. R. Phené Spiers, F.S.A., in 1901, and finely illustrated from the artist's original designs.\* Mr. Spiers refers to "the constructive genius of Sir Lawrence, which suggests that if he had not elected in his younger days to become a painter he might have taken a remarkable position as an architect. His interpretations, based on the most profound archaeological research, of the variety of design in Etruscan architecture, comes to us virtually as a revelation."

Sir Lawrence contributed on many occasions to discussions at the Institute on subjects in which he was interested, and never failed to respond and to delight his audience when called upon to speak at the Annual Dinners and other functions. The sentiment of marble and of marble-work which found such masterly expression in his pictures was conveyed verbally in a scholarly Paper on "The Ancient Applications of Marble" which he read before the Institute in January 1907.

#### THE LATE SYDNEY SMIRKE [F.].

By the death of Sydney Smirke, of St. John's Road, Richmond, Surrey, on Wednesday, 5th June 1912, at the age of seventy years, the Institute has lost a genial and generous friend, though not very well known to the present generation of members.

In 1875 he married, in Philadelphia, Miss Jane Croucher Friend, of Penzance, Cornwall, who survives him. He leaves one son, an engineer, and two daughters, both of whom worthily sustain the traditional artistic abilities of the family, particularly the younger one, whose pictures are frequently seen at the Royal Academy, where she first exhibited at the age of seventeen.

Mr. Smirke was the eldest of seven sons of the distinguished architect Sydney Smirke, R.A. (one time Treasurer of the Royal Academy, Trustee of the British and Soane Museums, and R.I.B.A. Gold Medallist), and he was a nephew of Sir R. Smirke, R.A., Architect, and of Sir Edward Smirke, Judge and Master of the Stannaries. He was a grandson of Robert Smirke, R.A., Painter to the Court, whose

\* The Library has a copy of this work, but it is now out of print and has become rare.

skill as an illustrator of the works of Shakespeare and other dramatists is well known. He was educated at Uppingham and Leipsic, and was trained for his profession in the office of his father.

To many readers of this Journal the present biography may seem like a romance rather than the life story of an architect. Unfortunately many thrilling and humorous anecdotes must be omitted, from lack of space and incomplete data.

Mr. Smirke's son says that his father's first architectural work was a block of almshouses in Guildford. Soon after its completion he was suffering from severe eye-strain, and it was decided he must give up drawing. From that time onward for several years, Mr. Smirke's career, as known to his relatives and friends, became one of roving adventure, with intermittent periods of architectural work in various parts of the world.

On leaving England he went first of all to New Zealand, where, at the age of nineteen years, he and a friend became joint owners of an island and started sheep-farming. When the great Maori war with England broke out, he and his partner defended themselves for a fortnight in a small hut, and all their loyal native shepherds were killed. After the war he abandoned his share of the island, returned to professional work on the mainland, and erected various public and private buildings. Receiving a commission to carry out some work in Australia, he went there next, and then finding nothing further to do, he tried his hand once more at sheep-farming. From that he turned to gold-digging, one large nugget falling to his share, though it was subsequently stolen by a companion. Deciding to return to New Zealand, he embarked on the *Northumberland* with several other passengers and a shipwrecked crew, many of whom were lost on that voyage during a typhoon. Soon after sailing from New Zealand to England, he was shipwrecked off Cape Town, his being one of the few lives saved. He spent some time in South Africa, penetrating far into the interior. This was followed by a short visit to England and a trip to Argentina, where he rebuilt Messrs. Liebig's factory and assisted the lay-out of the first Argentine railway. From Argentina he proceeded to Paraguay. On war occurring with Uruguay, he and five other Europeans were locked up in a fort. Provisions giving out, Mr. Smirke devised means of escape to join the first English ship coming down the river, but he alone survived while they were swimming to the vessel. He again returned to England, where he found his relatives in mourning for him. His next enterprise took him to Peru, in which country he was responsible for the erection of several villas and other buildings. Then came the war between Peru and Chili, and again he was imprisoned. Fever breaking out in the fort, he volunteered to join the Peruvian forces, and in one engagement was severely wounded, but was afterwards present at the bombardment of Lima. After this excitement he made a daring attempt to cross the South American continent from Quito to Para, but finding the

natives very hostile and not wishing to cause loss of life, he turned back, but some years later he was more successful, owing to the native population having been decimated by small-pox. After travelling extensively across South and Central America, he went to the United States, where an architect named Diaper and he became partners, erecting asylums, churches, and other buildings of which no particulars seem to be available. Mr. Smirke was present at the great fire of Chicago, where, through the influence of Mr. Cyrus S. Field, he anticipated a considerable amount of work, had not an attack of ague laid him up for eighteen months. He designed and laid out the Philadelphia Exhibition of 1876, of which his family have a large aerial perspective, drawn by himself, to which he added buildings as they were erected.

Unfortunately there are insufficient particulars known of such adventures as his presence, by request of an old family friend Lady Franklin, with an expedition in search of her husband, the great explorer; nor of certain missionary trips with Bishops Selwyn and Coleridge Patteson among the Polynesian Islands, and of other visits to West Africa and the Malay Peninsula.

Mr. Smirke became a Fellow of the Institute in 1888, his proposers being the late Messrs. Arthur Cates, Arthur Green, and Wyatt Papworth. It will add to the completeness of these notes to quote Mr. Smirke's own account of his professional career as given on the official form sent in with his application for Fellowship:

- 1855-1862. In the office of Sydney Smirke, R.A.
- 1862-1870. Travelling and settled in Philadelphia.
- 1870. Started practice in Philadelphia, U.S.A.
- 1874-76. Exhibition Buildings at Philadelphia; St. Mary's Church, Philadelphia, and several other buildings.
- 1877-79. Travelling in Europe; several residences at Biarritz.
- 1880-84. Residence for Mr. Robinson, Sea View, Isle of Wight; manufacturing premises for Mr. Abrahams; a number of shops, cottages, &c., for Mr. King at Barking; four large residences at Surbiton Hill.
- 1885. Residence for Mr. Broughton; residence for Mr. Spottiswoode; residence for Lady Love Hammick.
- 1886. Block of stables for Mr. Bannister.
- 1887. Finishing residences at Queen's Gate, S. Kensington, for Mr. Bannister.
- A set of water-colour drawings of Exhibition Buildings, U.S.A., for H.M. the Queen and some of the British Commissioners.

My own friendship with Mr. Smirke began in 1887, by sharing offices with him at 8 Craig's Court, Charing Cross, for about seven years. During that period Mr. Smirke did very little architectural work, but he became a useful member and Chairman of the R.I.B.A. Literature Committee, and was on the Council of the Architects' Benevolent Society. He was an excellent draughtsman and water-colourist, rather disliked any trifling with the severer forms of classic architecture, but took an artist's keen delight in real good work of any description. The lion water basins in the portico of the British Museum were designed by him. The main building there, it will be remem-

bered, was designed by his uncle Sir Robert Smirke, and the Reading Room by his father.

In the last few years of his life the old eye trouble developed, and he became towards the end quite blind. He bore ill-health with unflinching fortitude, remarking to me once, "I do not mind, for I have had a good time."

Such is a brief account of a remarkable man one is proud to have known, who, through all his extraordinary adventures, never forgot he was an architect and practised his profession whenever an opportunity occurred.

A. O. COLLARD [F.].

May I add a few words to the above most interesting note, which I have read with much pleasure? I first met Sydney Smirke (many years ago now) on his return from one of his romantic expeditions, when he paid a visit to the late Mr. Arthur Cates, who was a pupil of Sydney Smirke's father. Sydney Smirke was a delightfully simple and good-natured man, full of enthusiasm for his profession, and a keen critic of the peculiarities of the "Modernists" in architecture. I can well understand his "companion" taking advantage of him and stealing the large nugget of gold referred to by Mr. Collard. I saw Mr. Smirke a few months before his death, when he was submitting with extraordinary patience to the dreadful affliction of blindness, and I echo Mr. Collard's expression that Smirke was "a remarkable man one is proud to have known."

16th June 1912.

WM. WOODWARD [F.].

## THE EXAMINATIONS.

### The Final: Alternative Problems in Design.

In accordance with the notice already published in the KALENDAR, the alternative Scheme of Testimonies of Study for the Final Examination will come into operation at the option of the candidates in November next, and after the end of the year 1913 the existing Testimonies of Study for this Examination will be abolished. Six alternative Problems in Design will be set by the Board of Architectural Education each year, and candidates for the Final Examination must submit designs in answer to at least four of these problems. These alternative problems will be published twice a year, three sets in January and three in July. This is done for the convenience of candidates, but it must be distinctly understood that the time for sending in the designs in answer to these problems is strictly limited. Thus the designs for Subject IV. must be sent in to the Secretary R.I.B.A. by 31st August 1912; those for Subject V. by 31st October, and those for Subject VI. by 31st December. (This time will be extended for students in the Colonies; see dates below.) The drawings must be on imperial sheets, and the full

name and address of the candidate must be affixed to each drawing. The Subjects for the second half of the year 1912 are as follows:—

#### Subject IV.

(a) A Senate House, on an isolated site, for a modern University, to consist of a Council Chamber to seat sixty persons, with anteroom, waiting-room, and cloak room, and two Committee rooms each to seat twenty persons round a table. Plans, sections, and elevations to be to  $\frac{1}{8}$  scale. Details both external and internal to  $\frac{1}{4}$ -inch scale and shaded.

(b) A Bridge carrying a road 25 feet wide between parapets over a Canal 40 feet wide. The bridge may be built of brick, stone, or ferro-concrete. Drawings to be to  $\frac{1}{2}$ -inch scale and to show complete construction. Important details to 1-inch scale. Calculations to be given.

#### Subject V.

(a) A Picture Gallery in a public park, consisting of six galleries of varying size, but of not more than 8,000 sup. feet in all. The galleries are to be arranged with cloak rooms, &c., so that they can be used for receptions. A room for a Curator and a packing room are to be included. Plans, sections, and elevations to be to  $\frac{1}{8}$  scale. Details both external and internal to  $\frac{1}{4}$ -inch scale and shaded.

(b) A Village Church to seat 300. May be in any style, but with complete details of construction. Drawings required to  $\frac{1}{8}$ -inch and  $\frac{1}{2}$ -inch scale.

#### Subject VI.

(a) A Colonnaded Screen, 100 feet long, joining two wings of a public building 60 feet high. The screen to have two carriage entrances through it. Shaded drawings to  $\frac{1}{4}$ -inch scale with 1-inch scale details.

(b) A Fire-resisting Lock-up Warehouse on a site 40 feet  $\times$  80 feet, with two frontages 40 feet wide to two parallel streets. The site is between buildings so that no light can be obtained on the 80 feet sides.

The building is to have six stories, and each floor is to be capable of sustaining a load of 4 cwt. per sup. foot. Drawings required  $\frac{1}{2}$ -inch and  $\frac{1}{4}$ -inch, with  $\frac{1}{8}$  full-size details of important parts of any steel construction.

N.B.—A sketch perspective may be included in any of the foregoing, but is not compulsory.

#### Dates for Submission of Designs.

|                | Subject IV.    | Subject V.    | Subject VI.   |
|----------------|----------------|---------------|---------------|
| United Kingdom | 31 Aug. 1912.  | 31 Oct. 1912. | 31 Dec. 1912. |
| Johannesburg   | 31 Oct. 1912.  | 31 Dec. 1912. | 28 Feb. 1913. |
| Melbourne      | 30 Nov. 1912.  | 31 Jan. 1913. | 31 Mar. 1913. |
| Sydney         | 30 Nov. 1912.  | 31 Jan. 1913. | 31 Mar. 1913. |
| Toronto        | 30 Sept. 1912. | 30 Nov. 1912. | 31 Jan. 1913. |

Attention is called to the revised syllabus (published in the KALENDAR) of the Intermediate and Final Examinations which comes into operation next November. Attention is especially called to Subjects I., II., III. (F.) of the Final.



9 CONDUIT STREET, LONDON, W., 29th June 1912.

## CHRONICLE.

## The Royal Gold Medal, 1912.

The presentation of the Royal Gold Medal last Monday was witnessed by a numerous gathering of members and their friends, the front benches being occupied almost entirely by ladies. Past Gold Medallists were represented in the persons of Sir Ernest George, A.R.A. [1896], Sir Aston Webb, C.B., C.V.O., R.A. [1905], and Mr. T. G. Jackson, R.A., LL.D. [1910]. Special guests included Mr. Champneys' brother, Sir Francis Champneys, Bart. (President of the Royal Society of Medicine), and his son, Mr. A. L. Champneys; Sir Henry Trueman Wood (President of the Royal Society of Arts), Sir Sidney Colvin, and Dr. Thomas Ashby, Director of the British School at Rome. On the walls of the Meeting-room were displayed a large collection of drawings and photographs representative of Mr. Champneys' executed works, an especially interesting and complete set being shown of the John Rylands Library, Manchester. Allusion was made in the President's Address to the Papers which Mr. Champneys has read before the Institute; these, it may be useful to mention, will be found in the JOURNAL, Vol. VII., p. 101 ("The John Rylands Library, Manchester"), and Vol. X., p. 205 ("The Planning of Collegiate Buildings").

## The Outgoing President: Portrait by Mr. William Orpen, A.R.A.: Vote of Thanks.

Another interesting feature of the closing Meeting of the Session was the unveiling and formal presentation to the Institute of the portrait of the President, painted for the subscribers by Mr. William Orpen, A.R.A. With the close of the Meeting Mr. Stokes' term as President expired, and advantage was taken of the occasion to tender to him the thanks of the General Body for the services he has rendered the Institute during his tenure of the Presidential Chair. The dual function of unveiling the portrait and proposing the vote of thanks was performed by Mr. John W. Simpson, Vice-President. Addressing the Meeting, Mr. Simpson said:—

LADIES AND GENTLEMEN,—It is with peculiar pleasure that I rise to fulfil the duty which has been laid upon me, of unveiling the portrait of the President, and of offering it on behalf of the subscribers to its cost as a gift to the Royal Institute. [*Unveils the portrait.*] I think that members need not be afraid to look this gift-horse in the mouth. The portrait is a characteristic one, and Mr. William Orpen—who I am sorry to say is prevented from being with us to-night to hear our expressions of admiration and to receive our congratulations—has produced an admirable work of art worthy of being placed beside those of his great brethren and predecessors—Holl, Tadema, Sargent, and many others—which hang already upon our walls. We are justly proud of our collection of portraits, and the example we are now adding to their company maintains the splendid standard of achievement which has been set by their painters. I beg you, Sir, to accept this portrait for the Royal Institute of which you are the Head.

Ladies and Gentlemen, though it gave me unmixed pleasure to perform the first part of my duty to-night, I confess that I approach the second part—which is to move a vote of thanks to the President for his services during the two years he has held office—with less satisfaction. "*Surquit amari aliquid*," and our gratitude for past benefits is tempered by our regret at losing the benefactor. We do not, it is true, nowadays put our past Presidents at once upon the dusty shelf of memory, but retain them for a while upon our list of Councillors. But that modesty common to all architects—induced, I apprehend, by continual contemplation of their own creations—and possibly a feeling that after two years as President they have had enough of the Council for the rest of their lives—keep them in the background, and we do not see them very often at our Council Meetings.

My dear Stokes, you and I are here to-night in a very Protean alternation of parts. As a subscriber I ask you as President to accept your own portrait, in order that you may pass it to yourself and to me as members. Then, as President again, you are to receive the thanks which I, as Vice-President, have the honour of proposing, knowing that, as soon as we have played our little comedy to-night, we both make our bow and retire to the ranks of simple members, whence we can criticise the doings of our successors with an agreeable irresponsibility. It is now thirty-four years since our friendship began over our drawing-boards in the Royal Academy Schools. We worked under great men—Street, Shaw, and Waterhouse among them—and were ourselves very great! How easy work was then, and what excellent things we invented; how difficult it is now, and with what doubt we regard its merit! You and I were born in the same year. I have consulted the calendar, and can find no other event of equal importance that year, at any rate to us two. We entered this

Institute in the same year—1882—but, while I had to pass a painful examination, you, if I remember right, were elected upon your merits which were already evident. Thereafter you quite out-distanced me. You beat me for the Pugin Studentship, you became President of the Association, and were elected a member of Council of the Institute while I remained a humble Associate.

The work, Ladies and Gentlemen, which Mr. Stokes has done for this Institute is very great. It is no light duty that a President accepts when he undertakes to carry our flag abroad, and to direct our councils at home. Those who only see him presiding at meetings have little idea of the immense amount of work which lies behind the scenes, and the daily increasing time which has to be devoted to it. Indeed, I sometimes wonder for how long we shall be able to secure in the future the services of such men as we desire for Presidents, in view of the great sacrifice of time we demand of them. Fortunately, public spirit is not lacking among us, and men are still forthcoming to shoulder the burden for the good of their profession. And I suppose no President lays down his office without the private conviction that he has failed in fulfilling the intentions with which he took it up, notwithstanding those occasional successes without which his position would be intolerable. But the failures of honest men are the foundations on which their successors build; and in the course of a pretty long experience of affairs I have never met a man of more pellucid honesty of purpose than the President whose services to his profession I invite you to recognise.

We are able to offer him our congratulations on a brave showing for his two years' command. The membership of the Royal Institute has increased by leaps and bounds. I have lost count even of the number of thousands who own allegiance to our standard. The result of the Town Planning Conference over which he presided was that architects were once and for all recognised by the public as the proper authorities to be consulted in the development of cities. The property of an architect in his artistic conceptions has been placed by Parliament on the same footing as that of painters and sculptors. The new Charter and By-laws have come into operation; a Board of Architectural Education with wide-reaching powers has been set up; and the School of Architecture, at Rome which we have worked at for years has become an accomplished fact.

The duties of a President are, as I have said, exacting and laborious; they would be intolerable did he not feel that they were appreciated by those for whom he performs them. Their gratitude is his reward, and I ask you to show your appreciation of the services Mr. Stokes has rendered during his period of office by according him your hearty thanks. (Applause.)

MR. JAMES S. GIBSON [*F.*]:—It is with feelings of very great pleasure that I rise to second the vote

of thanks which has been so ably proposed by Mr. Simpson. It is hardly possible for me to say anything further, except that I shall try to voice what is in the heart of every member of this Institute, both young and old, when we tender to the President our most grateful thanks for all that he has done for us during his two years' tenure of office. I am quite sure that there is scarcely a member of the architectural profession who, when he enters our ranks, has any other goal in view than some—shall I say romantic?—illusion that he will one day reach the Presidential Chair. But as he gets older the illusion is not quite so romantic. He sees it clearer and nearer. It is, however, a great satisfaction to all of us, especially to the older members, when we find men of the stamp of Mr. Stokes who, in spite of the disillusioning of these early ideas, take upon themselves the duties of the Presidency, and carry out those duties as ably as Mr. Stokes has done. Of course, as architects, we are all as poor as the proverbial church mouse. At present no beneficent Chancellor of the Exchequer has fixed a minimum wage for us—we are rich only in gratitude—and out of the richness of that gratitude we tender to our President our best thanks and warmest hopes for his future. (Applause.)

THE PRESIDENT, who received a warm ovation on rising, said: My first duty is a comparatively simple one: I have to accept on your behalf the presentation which you have made from yourselves to yourselves (laughter), which includes myself, to myself! I am sorry Mr. Orpen is not here tonight. I am afraid he found me a very difficult subject—or object (laughter)—and he probably would have liked to explain to you how I came to be in that costume. The first time I saw him I asked him what sort of dress he expected me to appear in—whether a dress-suit or a dressing-gown. He replied that a dressing-gown would be just the thing—anything to get rid of the ordinary conventional dress; and he made me stick to the dressing-gown. So, as you see, I appear in it in the portrait. It is a very poetic prophecy of what I shall probably come to as your pauper President of the past. However, there it is, and I have much pleasure in accepting it from you, to you, on your behalf. (Laughter.) With regard to what Mr. Simpson and Mr. Gibson have said, all too kindly, I only wish I could feel that it at all approached the truth, but on these occasions of course flattery is the order of the day, and I take it all in that way. (No, no.) Mr. Simpson said that we always hoped that the next President would build on the failures of the past. I suppose that is all right (laughter), and I sincerely hope Mr. Blomfield will build on my failures and find them a good solid foundation. There are certainly plenty of them; so if they are well grounded in, the superstructure should be a magnificent one. It is a curious thing that every President, when he comes into office, thinks he is going to do such wonderful things, but after a few months he finds

everybody looks upon him as a very average President. And by degrees he comes to think himself that he is hardly up to the average; and when he arrives at the end of the two years he thinks he had better retire into obscurity, and wishes that he had never left it. If it had not been for the conspicuous kindness of members in helping me in the middle of the period when I had a collapse I am afraid I could not have held on; but the Vice-Presidents came forward and did my work, and the others doubtless got on better without me. (No, no.) I thank Mr. Simpson and Mr. Gibson most sincerely for what they said, and I will believe as much of it as I can, but, knowing myself as well as I do, I find it more difficult than do those who do not know me as I know myself!

The President then declared the Session closed, and the Meeting terminated.

#### Mr. Gilbert Scott's Election to the Fellowship.

Among the announcements at the General Meeting last Monday was one by the President that the Council, in the exercise of the powers given them by Clause 2 of the Supplemental Charter 1909, had elected to the Fellowship of the Institute Mr. Giles Gilbert Scott, architect of Liverpool Cathedral. The President referred to the fact that the new Fellow represented a third generation of distinguished architects, his father being Mr. G. Gilbert Scott, F.S.A., and his grandfather Sir George Gilbert Scott, R.A., a Royal Gold Medallist and Past President of the Institute. Those who had seen the portion erected of Liverpool Cathedral would admit that it was extraordinarily fine, and he felt sure that members would acclaim the feeling of the Council that the Institute would do honour to itself by adding Mr. Gilbert Scott to its ranks.

#### The Soane Medallion.

The attention of competitors for the Soane Medallion is called to the following modifications in the conditions:—

1. No restriction is placed on the size of the strainers, but they should be of reasonable size.
2. The plans, sections, and elevations to be drawn to 1-16th scale.
3. A section through the front buildings up to and including the rail heads of the lines to be drawn to a scale of 8 feet to an inch.
4. Plans of the upper floors and basement need not be drawn.

#### Licentiates and the Fellowship.

The second examination of Licentiates desiring to qualify for candidature as Fellows will take place in December next. Applications for admission to the Examination must be sent in on or before the 30th September. Full particulars of the Examination may be obtained on application to the Secretary R.I.B.A.

#### The Piccadilly Façade.

In the House of Commons on the 20th inst. Mr. SOAMES asked the Secretary to the Treasury whether the building adjoining the Piccadilly Hotel on the east side, which had been set back, was on Crown land, and if so whether he was aware that a front was being erected which, instead of completing the design of an eminent architect for the elevation to Piccadilly, was of a totally different character, completely discordant with the remainder of the block; whether drawings of that front were submitted to any Government Department and approved by them; whether it was the original intention of the Government that, in the rebuilding of Regent Street Quadrant and the block of Piccadilly east of the hotel, there should be a similarity of treatment of the whole façade; and, if so, why that intention had been abandoned; and whether the Government in future would exercise sufficient control over the buildings erected on Crown land to prevent the recurrence of such an unhappy result.

Mr. MASTERMAN, in reply: The building referred to stands on Crown land held under a lease granted before the hotel was commenced. The Commissioners of Woods have had prolonged negotiations with the various parties concerned, but they are advised that they have no power to prevent the re-erection of the old front. It was the intention that in rebuilding the Quadrant there should be similarity of treatment throughout, but objections have been raised to the original design by trading interests, and the question is now under consideration. No definite design was ever settled for the buildings in Piccadilly east of Nos. 19 and 20. In normal cases the Commissioners have full power to control buildings erected on Crown lands. In this instance there is no new building, but only the re-erection of an old façade removed when part of the former premises were thrown into the street.

Mr. KING asked whether the House were to conclude that the beautiful design mentioned would not be carried out.

Mr. MASTERMAN: No; I do not think that conclusion can be drawn from my reply.

#### The Rebuilding of Regent Street: Regent's Park and Bedford College.

In the House of Commons on the 25th inst. Mr. FELL moved to reduce the vote for the salaries and expenses of His Majesty's Woods and Forests by £100 for the purpose of ascertaining the intentions of the Government with regard to the rebuilding of Regent Street and the Quadrant. They really must have some assurance, he said, that the Government did not intend to rebuild Regent Street in what he would call the Piccadilly Hotel style. The hotel was a splendid building in itself, but was utterly unsuitable for the street. If the street was to be rebuilt, the height of the buildings should be kept within reasonable limits, and everything should be done to retain the light, the colour, and the character of the street.

Mr. BOYTON said that since the erection of the Piccadilly Hotel alarm had been felt by the occupying owners of the shops in the Quadrant as to the nature of the buildings in the neighbourhood. It was felt that the railway-arch style of architecture was not suitable for shops. In view of the numerous representations which had been made on the subject, he urged that the Government should reconsider the matter, and if necessary appoint a special committee

and invite assistance with a view to the adoption of a style of architecture suited to the needs of the people whom he had mentioned. When the Crown, as a ground landlord, enforced the building of structures of a monumental character it would be a reasonable concession that a lease for ninety-nine years, instead of eighty years, should be granted. In Regent's Park, as well as in Regent Street, the Department were coming into a large reversion of profit-bearing property. There were in that park a number of detached, old-time villas, and the people of the neighbourhood were anxious that those villas should not be replaced by buildings of an extensive character. There was no desire to quarrel with the good fortune of the Bedford College for Women, which had obtained a good site; but they did not wish other extensive buildings to be erected in the park.

Mr. RUNCIMAN, in reply, said that the question of Regent Street was by no means a new problem. He remembered when he was at the Treasury receiving deputations from some of the shopkeepers complaining of the design which had been made by Mr. Norman Shaw for a large building there. Their complaints were that the windows were too far set back and that the pillars between the windows very much reduced the amount of plate-glass area which was possible in this building. The artistic and the shopkeepers' points of view, he was afraid, frequently clashed. He must confess that, from the point of view of pure art, he saw nothing very admirable in having a whole street, or the whole quadrant of a street, supported entirely on slender brass pillars with great masses of plate glass, but of course the point of view of the shopkeepers was important. They were tenants of the Crown, and, while making for themselves such an income as they might, they were performing an important public function, and the Woods and Forests Commissioners had no desire to erect buildings in Regent Street which would make retail trade there impossible. At the same time they had to consider the beauty of this street, and they took the trouble, as far back, he thought, as 1904, to remit to a small committee the consideration of the new designing of Regent Street. On that committee's recommendation Mr. Norman Shaw was selected for the designing of the large building which was to be the first instalment of the new Quadrant. The building had been put up, but he admitted that it had been the subject of very great criticism in many directions, although the opinions had not all been on one side. There were large numbers of people who admired the building and who did not hold that if it were completed throughout the Quadrant it would destroy the proportions of Regent Street. He did not think it was desirable that the whole of this vast Crown property should be erected on a design which was likely to bring about general displeasure, and he suggested that a good way out of the difficulty would be that they should approve of the Woods and Forests Commissioners making use of a small committee, consisting of those who had an eye to the amenities of Regent Street, and that they should once more consult the tradesmen who would have to occupy these buildings. With regard to some of the specific points that had been raised, experience of the use of Portland stone in London had shown that it made the streets light and not dark; if Portland stone were used throughout Regent Street there was no reason why it should become a dark street. The question of the piers for the support of the superstructures was one of the points that must come under the

consideration of the committee which would be set up. —Turning to Regent's Park, where the erection of Bedford College is causing misgivings in more than one quarter, Mr. Runciman said that the object of the Crown in letting this land to the college was to provide a site for one of the best institutions in London, and to do it in such a way as not to destroy the amenities of Regent's Park. The site was well surrounded by trees, and although the building would tower above some of the trees, he did not know that there was any site in Regent's Park where it would be less conspicuous. Though Bedford College was one of the best institutions in London, he should be sorry to see Regent's Park, or any other park, utilised for the erection of public buildings of this nature. They could ill afford to spare a site even for any of these public institutions, and he thought it was well that it should be publicly stated in the House that there would be no alienation of any park lands in future without the House having the opportunity of expressing an opinion on it.

Lord BALCARRES considered that the appointment of a Departmental Committee to inquire into the new buildings in the Quadrant was not a very hopeful way of producing a satisfactory continuation of that part of Regent Street. If the right hon. gentleman was going to throw his responsibility into the Commission let him do so, but he should delegate it to a Committee always in session to take control of buildings in the process of erection. The right hon. gentleman disclaimed philanthropy, but, in contrast to the action of the Department in other parts of London, he had been very philanthropic in granting an eighty years' lease of eleven acres in the centre of Regent's Park for £950 a year. Such a site might fetch four or five times as much. The right hon. gentleman was putting it on the wrong basis when he said that the college would be a first-class institution. No doubt it would be, but that did not make it less of an eyesore or reduce the loss of the amenities of the Park which it was the duty of the Department to preserve intact. Sixty acres of Regent's Park were in the hands of private individuals. Since the leases were granted eighty years ago a large resident population had sprung up on the north and east of the Park, and when the leases fell in, the Department ought not to increase the number of buildings, but should throw as much land as they could into the Park. If the right hon. gentleman who now shared responsibility with the Office of Works had not sufficient confidence in himself and his official advisers, let him choose an architect of accepted status and reputation and place the responsibility upon that gentleman for a building. Then the right hon. gentleman, if he were attacked in the House, could refer to the acknowledged expert.

Mr. RUNCIMAN: That is exactly what happened with regard to the Quadrant, and we see the result to-day.

Lord A. THYNNE felt that the Department ought to have taken special note of the pledge given by Mr. Hanbury in 1900 that as leases fell in, 1916-30, the question of giving the public access to various parts of Regent's Park should be considered by the House. He objected to private houses and gardens inside Regent's Park, and more strongly to a building such as Bedford College, for it would be more difficult to get rid of a semi-public building like that than to get rid of a private residence. On the Regent Street question the answer given was not satisfactory. When the Quadrant was laid out by Nash and others the height of buildings was considered in proportion to the width of the thoroughfare, and an increase of height should be

accompanied by increase in width. He hoped the proposed committee would include some members who knew trade requirements; but personally he felt that the committee could not now change the type of building. He would be glad to see a permanent committee constituted to deal with the architectural development of London.

Mr. SANDERSON hoped the Department, in view of the strong feeling expressed against the proposed building in Regent's Park, would use influence at least to effect a reduction of the height proposed for Bedford College.

Mr. RUNCIMAN said communication would pass with the college authorities as a result of the discussion; that was all he could say.

Mr. FELL considered the reply of the right hon. gentleman in reference to Regent Street not satisfactory. He would rather trust to the traders interested than to architects.

#### New Roads for London: The Board of Trade Proposals.

A meeting of the London Society was held at the Royal Society of Arts on Thursday, when there was a debate on Mr. Raffles Davison's paper, "London as it is and as it might be" [JOURNAL, 25th May].

Colonel R. C. HELLARD, C.B., opened the discussion by explaining with diagrams the principles on which the recommendations as to the proposed new roads in the annual reports of the London Traffic Branch of the Board of Trade for 1910 and 1911 were made. In these reports, he said, a general road plan embracing the whole London area was for the first time laid before the public. In every case the ground had been walked over carefully either by himself or Lieutenant Fishbourne, R.E., and he was satisfied that there were at present no very serious engineering difficulties involved along any of the proposed lines, although they might be blocked by new buildings at any moment. He deplored the production of mere paper schemes, the preliminaries of which had not been worked out on the ground. The only real road to success was to get each portion of the general plan accepted in principle by all those interested, and to concentrate attention on it, and secure the co-operation of all concerned. A few years hence, if no such scheme had been adopted, each of the town-planning schemes would have matured independently on local lines, regardless of general requirements. Of the 125 miles of new road suggested, something like 40 miles passed through areas of town-planning schemes now under consideration, while at least another 20 lay across open agricultural ground. Besides these 60 miles of comparatively inexpensive road that might so easily be made, the following portions of the general plan, involving some 23 miles of road, were already under the serious consideration of the authorities concerned—namely, the Brentford by-pass and Cromwell Road extension, the Croydon by-pass, and the Kingston and Surbiton by-pass. Those figures reduced the original mileage to very much more negotiable proportions, and should allay some of the alarm caused by exaggerated estimates of cost. As regarded the improvement of existing main roads, it was of great importance that building lines should be laid down, so that, when leases fell in, advantage might be taken of setting back the frontage to conform to the scheme of widening. This applied particularly to villages, and to such roads as were flanked by forecourts or gardens

and by one-storied shops. There were many other points that might be advocated did time permit, such as the reservation of prominent sites for important buildings, the formation of grass verges, and the planting of trees and shrubs, all bearing on the dignity of the approaches to London. The adequate provision for the loading and unloading of vans, clear of the street, might perhaps be insisted on before plans were passed for the erection of new premises where such operations formed a necessary part of the business to be carried on.

#### University of London: School of Town Planning.

Under the auspices of the University of London Extension Board a summer school for the teaching of town-planning is to be held at the Hampstead Garden suburb from the 3rd to the 17th August. The school has been arranged to meet to some extent the urgent need that exists for the study of the subject by councillors, professional men, and others. It is thought, too, that those actually engaged as assistants in municipal offices or with architects, surveyors, engineers, &c., may, without serious interference with their ordinary work, attend by means of such a school a thorough course of lectures by acknowledged authorities dealing with different branches of the subject. The prospectus states that the Hampstead Garden Suburb has been chosen as the centre because it affords a good opportunity for studying the results of town-planning methods. The lectures will be given at the Institute of the Suburb, and the students will be welcomed at an inaugural reception in the Institute Library on 3rd August by Mrs. S. A. Barnett (Hon. Manager of the Hampstead Garden City Trust) and Sir H. A. Miers (Principal of London University). Lord Crewe (President of the Summer School) will give an inaugural address. The following courses of Lectures have been arranged:—

The Practice of Town Planning: eight lectures and demonstrations by Mr. Raymond Unwin [F.];

Town Planning in Foreign Countries and Past Times: four lectures by Professor S. D. Adshead [F.];

The Town Planning Act, and other Legal Aspects of the Subject: three lectures by Mr. E. R. Abbott, Clerk to the Ruislip-Northwood Urban District Council;

The Engineering and Surveying Problems of Town Planning: two lectures by Mr. W. R. Davidge [A.], and two by Mr. G. L. Pepler, F.S.I.;

The Public Health Aspect of the Town Planning Movement: two lectures by Dr. G. F. McCleary, Medical Officer of Health to the Borough of Hampstead.

The following special lectures have also been arranged:—

The Ethics of Suburb Planning, by Mrs. S. A. Barnett, Hon. Manager to the Hampstead Garden Suburb Trust, Ltd.;

Examples of Garden City Estates, by Mr. Ewart G. Culpin, Secretary of the Garden Cities and Town Planning Association;

The Financial Aspects of Town Planning, by Mr. Henry Vivian, J.P.;

Modern Town Planning in Germany;

Modern Town Planning in America.

Applications for enrolment or for further information should be addressed to the Hon. Secretary, Mr. J. S. Rathbone, The Institute, Hampstead Garden Suburb, N.W.

#### The Regulation of Advertisements.

The Local Government Committee of the London County Council recommend the Council to make a by-law under the Advertisements Regulation Act 1907, by which no person would be allowed to exhibit any advertisement within 40 yards of 108 open spaces, scheduled by the Committee, in such a way that the advertisement would be seen by any person in such open spaces. The Home Secretary has intimated that he is prepared to approve the by-law, but he questions whether such thoroughfares as Trafalgar Square and Parliament Square can be said to fall properly within the terms of the Act. A second schedule specifies the views from thirty important open spaces which it appears desirable to protect, and in reference to these the Council is asked to approve a by-law that no person shall exhibit any advertisement in such a place and in such a manner as to disfigure the natural beauty of the landscape. Hoardings and similar structures in use at the time of the making of the by-laws are exempt from their operation for five years.

#### The British School in Egypt: The Season's Work.

The Report of the British School of Archaeology in Egypt for 1912 states that the first half of the season's work has been full of interest in its results. An extensive cemetery was found, only thirty-five miles south of Cairo, which dates from the earliest historic age down to the Pyramid period, during the five dynasties 0 to IV. About 600 burials, spread over a mile of desert, have been recorded, and a great number more had anciently been destroyed. This cemetery (known as Tarkhan, from the name of the nearest village) will be one of the standard sources for our knowledge of the early historic civilisation. It is the most northerly settlement known of so early an age, and its discovery thus extends the view of that period which has already been gained by Professor Flinders Petrie's work in the Royal Tombs of the early dynasties and Temple of Abydos. The precise period was ascertained by a tomb with pottery of a pre-Menite king, and another very large tomb with pottery of Narmer-Mena. The presence of so large a cemetery, for the most part before the age of Mena, shows that there must have been a chief town of this period in the region of the present Kafr Ammar. This town preceded the founding of Memphis, and appears to have been begun a few generations earlier than the reign of Mena. It was thus probably started as the northern capital of the dynastic race before Memphis, and gradually fell out of use under the early Pyramid kings. This site consequently

shows a stage in the conquest of the land by the kings of Abydos. Some few tombs of the VIth, XIth, and XIIth dynasties are also found, and then the place seems to have been deserted till the XXIIIrd dynasty.

The special feature of the cemetery is the extraordinary preservation of both woodwork and clothing. The earliest linen is firm and fresh, and some large sheets of the XIth dynasty were as white and sweet as if they had just come from the loom. The wooden coffins are, many of them, quite strong and sound, built up of planks of acacia or shittim wood. Sometimes the beams and poles of the tomb-roof were still in place, just as originally built.

Although the Egyptian houses of that early age have all perished in the cultivated plain, yet some precious pieces of house timber were found re-used in the construction of the coffins. These pieces agree with Professor Petrie's explanation of the panelled or recessed decoration in buildings, as copied from timber houses, built of overlapping vertical planks. The planks have rows of tie-holes cut in the edges for lashing them together, so that they could slide one over the other when shrinking or swelling. Some examples were deeply weathered outside and burnt inside, showing that a house had been burnt down and the scraps used as waste for coffin-building. We have thus preserved to us the examples of those wooden forms so generally copied in the early architectural decoration.

Coffins made of basket-work, reeds or withies, were also found. One in specially complete condition had the small leaf-buds of the withies showing; it was a hamper of large size, and was carried up by hand to the Cairo Museum to ensure its perfect preservation. Other basket-work and matting of various kinds were also found and have been safely removed. Wooden trays, both for domestic use and of large size for biers, were discovered in firm condition. The bed frames were varied in form and often perfectly preserved; sometimes they even retained the rush-work webbing or decorative plaiting of palm fibre. The poles were beautifully tapered and jointed, usually with carved bulls' legs to support them. There were five or six different patterns of jointing for the corners of the frames. No such furniture has been found in the Royal Tombs, or any other cemeteries of this age.

The second half of the season's work was devoted to the great city sites: Memphis, where the School has worked during four years already, and Heliopolis—the ancient On—where no British work had hitherto been done. The need of working down six feet or more under water obliges these sites to be taken when the water level is low, late in the season.

At Memphis, which was in charge of Mr. Mackay, a gigantic sphinx of alabaster has been found, lying between the two well-known colossi. This

is the largest sphinx that has ever been transported, being twenty-six feet long and fourteen feet high, and weighing about eighty tons. Happily, it has never been defaced, and except for some slight natural fissures the face is as perfect as when carved. It does not bear any name, but belongs either to the XVIIIth dynasty or the best work of the XIXth dynasty, about 1300 B.C. It was thrown over on its side anciently, but it will be set up again this summer, and will remain one of the sights of Memphis like the great Colossus.

Further north, at the north gate of the temple of Ptah, another sphinx has been found, carved in red granite, over eleven feet long and seven feet high, inscribed by Rameses II. The head had been exposed for a long time and is defaced, but the body and base are perfect. Near this was a fine group in red granite, representing Rameses II. and the god Ptah standing. Here the faces are quite perfect, and only a small amount of weathering has occurred on the lower parts. The scale is life size, with large crowns of feathers on the heads, and the work is of the best class of the period. As the whole weighs about nine tons, it will be sent direct to the Ny Carlsberg Museum, Copenhagen, as it is Denmark and not England that provides for the excavation of Memphis; some day, it is to be hoped, museums in England may have spirit for such work. A large figure of a scribe, covered with inscription, but headless, was also found near this group. At the same place, the north gate, deep down, lay a lintel of Amenemhat III., showing that he had built this gateway. This is specially interesting, as Herodotos ascribes the north gate to Mæris, the Greek name of this king. Thus it is seen that Herodotos had correct information about the builders, as he also correctly attributed the western portico and colossi to Rameses.

At Heliopolis, Professor Flinders Petrie and Mr. Engelbach were searching the history of the site preparatory to heavy work in future. The most obvious feature is that the city had been deserted ever since the Persian invasion in 525 B.C. The top surface is dated by the pottery to the sixth century B.C., and there is scarcely a trace of the Ptolemaic, Roman, or Arab ages. The reason for this appears to be that Heliopolis was the key to Memphis, barring the road of an eastern invader. Hence it was for the Persian a mere obstacle, to be destroyed so as not to hinder future access to Memphis.

The temple enclosure was three-quarters of a mile long. It was surrounded by two great walls each forty to fifty feet thick, which have been traced on all sides and planned. This wall was built in the XIXth dynasty. In the north-west corner was a fort, also of massive brickwork; but this could not be traced far, owing to the obstruction of a cemetery and cultivation. The great surprise, however, was finding an earthen fortress of the same type as that at Tell el Yehudiyeh, which

Professor Petrie discovered in 1906 and attributed to the Hyksos. This fort at Heliopolis is of the same form, a rounded square, the same size across (quarter of a mile), and has the same thickness of wall—over a hundred feet. It likewise has no gateway in the axis, the walls or bank, where it is opposite to the obelisk, being still twelve feet above the base of the obelisk.

The obstruction of cultivation prevents the search for the sloping gangway over the wall which is seen at Yehudiyeh. By a large block of temple sculpture found under the wall, it must be later than the Old Kingdom; and the XIXth dynasty walls run upon the sides of the square fort. Its age must then be between the VIth and XVIIIth dynasties; and, as no Egyptian would have made such an earthwork, the date is brought to the Hyksos age, or the earlier barbaric invasion. It seems probable that the Hyksos had established their headquarters in the damaged buildings of the XIIth dynasty temple, and thrown up an earth *zaribeh* round it after their wont.

The whole of the results are to be published this year in two volumes. Subscriptions in aid of the important work in which the school is engaged are urgently needed. Subscribers of two guineas and upwards receive the two annual volumes free.

The Annual Exhibition of Antiquities is now being held at University College, Gower Street, and will remain open until the 20th July.

## CORRESPONDENCE.

### Zinc White v. White Lead.

June 1912.

To the Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—MR. JENNINGS' Paper published in the JOURNAL of 11th May, followed in a later issue by Mr. Seth-Smith's letter, must have come as something of a shock to a great number of architects.

The facts stated in Mr. Jennings' Paper, especially the information as to the legislation which foreign governments have found it necessary to pass on this subject, must not be allowed to pass unnoticed. If his facts are not exaggerated, we are faced with the revelation that in specifying lead paints architects are driving thousands of men yearly to disease and many to death.

Apparently the two sides to the controversy are put more or less as follows: On the one side we are told that though zinc paints form a substitute for lead which can be used indoors without any great loss of efficiency, they are quite useless for outside work. While on the other side we are told that the prejudice against zinc paint arises entirely from ignorance and incompetence on the part of painters who have misused it.

When a controversy of this kind comes before

the public eye, it is so easy for individuals to feel shocked and concerned at the state of affairs disclosed, and then, with an assumption of its inevitability, to let the whole matter slip into oblivion, that it is the clear duty of some public body to make a thorough investigation.

The average architect, however humane he may be, wants to specify paints which will so far as possible ensure that his client receives good value for his money. And his duty in this respect is likely to make him unwilling to try experiments with paints which certainly have a bad reputation in some quarters. At the same time he realises that this bad reputation of zinc paints may have been unfairly exploited by those interested in the sale of white lead. In fact, what is required is some really authoritative statement on the subject.

My suggestion is that the Council of the Institute should appoint a small commission to collect evidence on both sides, to sift that evidence, and to report the result in the form of a short pamphlet. A few witnesses on each side might be invited to give evidence, and a printed circular might be issued to all members of the Institute asking them to fill in a form stating their own experience in the matter.—Yours faithfully,

A. H. MOBERLY [A.].

#### Fireproof or Fire-resisting Buildings?

New York City, U.S.A.: 14th May 1912.

To the Editor, JOURNAL R.I.B.A.,—

SIR,—The British Fire Prevention Committee is doing good work in advocating non-combustible materials in our buildings, but I am not sure, having regard to present conditions, whether its work goes far enough, e.g. in respect of interior fittings. It is a matter that I believe should be considered not only by architects and owners, but by the public. When the protection of iron and steel, of floors and partitions, has been attended to, there remains the risk by the use of wood for windows, doors, and minor fittings. Ought we and can we eliminate this risk? If we ought to do it, does the economy which is the concomitant of all British outlay on building admit of it?

Though, happily, we do not need to adopt skyscrapers in our great cities, yet we are now erecting larger public and private buildings, some, I believe, comprising as many as a thousand rooms, which if they are not fireproof may become death-traps. It must be admitted that the annual pecuniary loss by fire in the United Kingdom is enormous, and on this ground alone it may be that a greater first outlay in further prevention would be in the long run the cheaper course. The Edgware Road and the Cannon Street and Clapham Junction fires caused attention to be directed to the matter of escapes rather than prevention. This was also the case in the more serious instance of the Triangle Shirt Waist factory in New York City a year ago. Should not the law require something

more than subdivision of buildings by cross-walls with fireproof doors for communication, as called for by the Building Act? To external fire-escape stairs, should not windows and interior doors be of metal, or wood covered with metal? Then comes the question of wooden furniture, which brings in yet another element of risk. The concrete furniture which Mr. Edison promises us will not commend itself for our homes, or for luxurious hotels. As to Government buildings with their valuable contents, there is sufficient risk to make the use of steel fittings in desks, cabinets, cases, and shelves, etc., the only safe material, especially now that electricity is in such general use for lighting and other purposes.

The United States are far in advance of us in this matter, and money seems of no object in securing this safety in both public and private buildings. In such great structures as the Prudential, the Metropolitan Life, and other Insurance Companies' Offices, in many banks, and public and private offices, all fittings are of enamelled steel.

As to windows and doors, etc., many buildings in the United States have from two to three thousand copper or bronze-covered windows and as many doors of the same material, or of hollow steel or bronze in each, the total cost of which is £30,000 or £10,000 for the two items.

What British architect could induce a client to pay £5 each for an ordinary room door covered with thin iron plate, or £8 to £12 for one covered with copper or bronze, which are about the rates which obtain over there?

On account of the height, the Fire Department regulations are stringent for new buildings. Notwithstanding this the annual loss is given as about £50,000,000 per annum.

It is becoming general to pull down buildings of twelve stories even, not more than fifteen years old, to replace them with new ones of twenty or twenty-four stories in which the windows are covered with iron, copper, or bronze, and all the doors of hollow steel. Office divisions and fittings of the same metals are added as the floors are let. Asylums, hospitals, hotels, stores, and residences of quite ordinary height are similarly treated, and a lower rate of insurance premium is secured.

The value of this system is shown by the recent instance of the new Vanderbilt Hotel, twenty-two stories high. Soon after its opening, a quantity of furniture packed in inflammable materials which had not been unpacked, caught fire on a middle floor. By closing the steel corridor doors on both sides of the burning mass the fire was confined to a small section of that floor, and beyond blistering the enamel and blackening the walls and ceiling the only loss was the furniture, and the guests above or below were undisturbed, so that no panic or danger such as occurred at the Carlton Hotel in London arose. Had the splendid block of the Equitable Insurance Company's building in Broadway been

similarly fitted, the sad loss of life and enormous money loss could not have arisen. But it was only "fire resisting" and did not resist. The effect has been to send hundreds of tenants into more protected, because more recent, structures.

Yours faithfully,

EDWD. W. HUDSON [F.].

P.S.—There is in the Library a record and specifications of some of the work referred to, entitled *The New Era in Building*.

### ALLIED SOCIETIES.

#### The York and Yorkshire Architectural Society.—

A General Meeting of this Society was held on the 4th June, when Mr. H. E. Henderson, *Licentiate*, tendered his resignation, which was received with regret. On the proposition of Mr. G. Benson [A.], seconded by Mr. A. B. Burleigh [*Licentiate*], Mr. C. M. B. Hinderer was unanimously elected Hon. Secretary. Mr. Henderson is leaving for Nairobi, British East Africa, and a dinner was given in his honour at the Windmill Hotel by members of the Society. Mr. A. B. Burleigh, President, presided, and was supported by some forty members of the Society. During the evening the Chairman presented Mr. Henderson with a suit case, subscribed for by members, and he referred in eulogistic terms to the valuable service he had rendered the Society as Hon. Secretary. They wished him every success in his future career, and assured him that they would always retain happy recollections of their association with him. Mr. Henderson, in a feeling reply, thanked the members for their hospitality and for their splendid gift. In the new sphere to which he was going he should always look back with pleasure to the pleasant days he had spent in York and the many friends he had left behind.

**Cape Institute of Architects.**—The Annual Meeting was held in Cape Town on the 18th April, Mr. Arthur H. Reid [F.], *President*, in the Chair. The following officers were elected for the ensuing year: *President*, Arthur H. Reid [F.]; *Vice-President*, John Parker [F.]; *Members of Council*, W. J. Delbridge [A.], F. K. Kendall [A.], Alex. Forsyth, C. H. Smith [A.], J. Morris [*Licentiate*], F. R. E. Shaddin; *Hon. Secretary and Treasurer*, E. Austin Cooke. The Council's Annual Report, referring to the question of Architects' Registration, stated that in December 1910 a Conference was held in Cape Town under the auspices of the Cape Institute, with the idea of federating the three Institutes of the Transvaal, Natal, and the Cape; but it was decided that, instead of federating, all should unite in endeavouring to get an Act on the lines of the Transvaal Registration Act passed for the whole Union. A Committee was appointed, and had drawn up a Bill, copies of which had been sent to the societies interested. A considerable amount of correspondence had passed between the Council and the various bodies interested, each offering amendments, and those proposed by the Society of Architects were now being considered by the Transvaal and Natal Institutes. The Report having been adopted, Mr. Reid delivered his Presidential Address, which dealt at considerable length with the vexed question of architectural competitions in South Africa. The only panacea for the evil, he said, was loyal, unselfish combination to fight it. The remedy was entirely in their own hands, and the first step would be the statutory control of practising architects by a Legislative

Registration Act. All but the constructive professions were under the authority of licensed Executive Boards or Departments; but architects, who had the spending power, the health, and comfort of the nation in their hands, were a more or less disorganised body. Touching the subject of Town Planning, Mr. Reid said that the sub-committee appointed by the Cape Institute to assist and advise the Cape Peninsula Publicity Association had done all that had been required of it, but the municipal authorities did not seem to appreciate the value of the Council's advice regarding the artistic possibilities of the foreshore and public gardens. They could only watch the trend of public opinion until the unification of Cape Town and the suburbs was an accomplished fact, and then take steps to make their influence felt. They must, when the right time came, press home the fact that mere building construction and sanitation could be supervised under Statutory Acts and Regulations, by engineering departments and their building inspectors, but the highest architectural, hygienic, and artistic advice was required in problems of collective architecture, street planning, the subdivision of estates before they were sold, and the maintenance and restoration of old buildings that possessed any antiquarian or architectural interest.

### MINUTES. XVI.

At the Sixteenth General Meeting (Ordinary) on the Session 1911-12, held Monday, 24th June 1912, at 8 p.m.—Present: Mr. Leonard Stokes, *President*, in the Chair; 28 Fellows (including 12 members of the Council), 27 Associates (including 1 member of the Council), 2 Honorary Associates, 6 *Licentiates*, and numerous visitors—the Minutes of the Meeting held 10th June 1912, having been published in the JOURNAL, were taken as read and signed as correct.

Mr. E. Guy Dawber, *Vice-President*, in the absence of the Hon. Secretary, announced the decease of Lewis Angell, elected *Fellow* 1864, placed on the List of *Retired Fellows* in 1902; Edmund John Milner Allen, *Associate*, elected 1882; William Edmund Wallis, *Associate*, elected 1882; Albert Edward Twells, *Licentiate*.

The President announced that the Council, acting under the powers given them by Clause 2 of the Supplemental Charter 1909, had elected to the Fellowship of the Royal Institute Mr. George Gilbert Scott, architect of Liverpool Cathedral.

The following Members and *Licentiates* attending for the first time since their election were formally admitted by the President—viz.: James Ragg Wigfull and Allan Murray Campbell Young, *Associates*, Henry Langton Beckwith and Harry Milne, *Licentiates*.

The President delivered an Address on the Presentation of the Royal Gold Medal for Architecture to Mr. Basil Champneys, B.A. Cantab.

Mr. Champneys, having been invested with the Medal, addressed the Meeting in reply.

Mr. John W. Simpson, *Vice-President*, unveiled and presented to the Institute on behalf of the subscribers the portrait of the President, Mr. Leonard Stokes, painted by Mr. William Orpen, A.R.A.

On the motion of Mr. Simpson, seconded by Mr. James S. Gibson [F.], a vote of thanks was passed by acclamation to the outgoing President, Mr. Leonard Stokes, for the invaluable service he had rendered to the Institute during his occupancy of the Presidential Chair.

The President having formally accepted the portrait on behalf of the Institute and acknowledged the vote of thanks, the proceedings closed, and the Meeting separated at 9.30 p.m.

